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A
COLLECTIO
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OF
DESIGNS
IN

ARCHITECTURE,
CONTAINING
New PLANS and ELEVATIONS of HOUSES,
FOR GENERAL USE.

WITH
A great Variety of SECTIONS of ROOMS; from a
common Room to the most grand and magnificent.

THEIR
DECORATIONS, viz. BASES, SUBBASES, ARCHITRAVES,
FREEZES, and CORNICES, properly enriched with Foliages, Frets
and Flowers, in a New and Grand Taste.

WITH
MARGENTS and MOULDINGS for the PENELLING; with some rich Sections
to a larger Scale for proportioning the ARCHITRAVES, FREEZES and CORNICES
to the Height of the Rooms.

TO WHICH ARE ADDED,

Curious DESIGNS of STONE and TIMBER BRIDGES,
Extending from Twenty Feet to Two Hundred and Twenty, in One Arch.
Likewise some SCREENS and PAVILIONS.

IN TWO VOLUMES.

Each containing Sixty PLATES, curiously engraved on Copper.

By ABRAHAM SWAN, ARCHITECT.

VOL. II.

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T H E

P R E F A C E.

A R C H I T E C T U R E, which is scarcely inferior to any other Art in Point of Antiquity, has been honoured with being the Study and the Delight of some of the greatest Men, even Princes themselves, in several Ages; and not without Reason, since there are few Circumstances in Life that can contribute more to our Ease and Comfort than a convenient and pleasant Habitation: and hardly any Thing contributes more to the Glory of a Country than fine Buildings. This was not the least Thing that gave *Greece* and *Italy* such a superior Figure among the Nations in former Ages.

I very much wish that these Labours of mine may contribute in some Measure to raise the Glory of my own Country; a Country which abounds with pleasant and extensive Prospects; and is therefore capable of

iv **The P R E F A C E.**

of being made as delightful a Country as any in the Universe.

I had formed, and intended to have published, some grander and more pompous Designs; but then considering to how few Persons they would be useful and that they would considerably inhanche the Price of the Book, I determined to omit them. These which I have now published will, I hope, be of general Use, and I have no Reason to doubt of their being favourably received from the Acceptance which my former Works have met with; and especially as these have been examined and approved by some of the greatest Masters of this Art.

I hope that whatever Defects may be observed in any of them will be candidly excused, considering what a Number of Designs are contained in these two Volumes, and that they are all of my own contriving and drawing. Such a Number without Faults would be next to impossible, and indeed we find with the most careful and deliberate Inspection there will still remain some Room for Improvements; and indeed it cannot be supposed that so much Time and Care has been laid out on every one of these as if I had published but a Quarter of the Number.



A

COLLECTION

OF

DESIGNS, &c.

PLATE I. A Design for a House of *Four* Rooms upon a Floor, with *Two* Stair-cafes which are so placed that every Room in the House is private. Upon the Right-hand is a circular Colonnade which leads into the Garden through the best Stair-cafe; that on the Left-hand is for the Servants.

PLATE II. A Design for a House of *Five* Rooms upon a Floor, with *Two* Stair-cafes.

PLATE III. A Design for a House of *Six* Rooms upon a Floor. As you enter into this House the Visto through the Columns makes a grand Appearance.

B

PLATE

PLATE IV. A Design for a House of *Five* Rooms upon a Floor. The best Stair-case goes up in a small Hall. In this Design the Stair-cases are so placed as to preserve every Room private. Here the Right-hand Room backwards is the best Room, which is supposed to have the best Prospect; for the best Rooms need not always be in the Front, but may be placed in the Back-part of the House, when that affords the best Prospect.

PLATE V. A Design for a House of *Five* Rooms upon a Floor with *Two* Stair-cases. Here also the back Room to the Left-hand is the best Room. In this Elevation the Windows of the lower Story are all arched.

N. B. There ought to be an extraordinary Tie or Bondage over all Arches, otherwise they will be apt to split.

PLATE VI. In this Plan there are only *Four* Rooms upon a Floor, which are continued *Three* Stories high; the other *Four* Rooms in the two Wings may be either for Offices or other Uses, according as the Largeness of the Family requires.

PLATE VII. A Design for a House of *Six* Rooms upon a Floor. The best Stair-case goes up in a small Hall.

PLATE VIII. A Design for a House of *Seven* Rooms upon a Floor. The best Stairs go up in the Hall, which is separated from the Passage by an Arcade.

PLATE IX. A Design for a House of *Six* Rooms upon a Floor. Here the Stair-case is separated from the Hall by a Screen of Columns. If any Person should choose to have *Two* Windows in each Wing of this House, as supposing that would make a more graceful Front, such an Alteration may easily be made; but I am of Opinion that this, as well as all the other Houses in these Designs,

signs, are sufficiently lighted; and there is this Inconvenience in multiplying Windows beyond what is needful, that they let in a great deal of Heat and a great deal of Cold, and besides they weaken the Building.

PLATE X. A Design for a House of *Seven* Rooms upon a Floor. The Saloon in the back Front has the same Advantage as an Octagon or Bow-Window, by having three different Profiles. The Height of the principal Story of this House is 15 Feet, of the Chamber Story 13, and of the Attic Story 11.

PLATE XI. A Design for a House of *Six* Rooms upon a Floor and *Three* Dressing-rooms. The Height of the principal Story is 18 Feet, of the Chamber Story 16 Feet. The Garrets are lighted from the Middle of the Roof.

PLATE XII. A Design for a House of *Six* Rooms upon a Floor, with *Two* Dressing-rooms and *Two* Stair-cases. As you pass from the Hall to the Saloon you have a View of both Stair-cases through a Venetian Arch. The *Two* Columns which stand in the Hall belong to a Partition which is *Eight* Feet from the Front, in which there is a Door and *Two* Windows. This is designed both for Grandeur and Convenience.

PLATE XIII. A Design for a House of *Six* Rooms upon a Floor, with *One* Dressing-room and *Two* Stair-cases. The Height of the first Story is 15 Feet 6 Inches, of the Chamber Story 14, and of the Attic 9. The Garrets are lighted from the Middle, that so no Garret Windows may appear on the Out-side; for Windows in the Roof have no good Effect, and had better be omitted where it conveniently can be.

PLATE XIV. A Design for a House of *Six* Rooms upon a Floor, with *One* Dressing-room and *Two* Stair-cases. In the Front
is

is a Portico of the Corinthian Order, the Dimensions are 30 Feet by 12, the Height of the Columns is 28 Feet 6 Inches. Within the Portico is a Gallery for the Use of the Chamber Story. The Garrets may be lighted as in the last Design.

PLATE XV. A Design for a House of *Six* Rooms on a Floor, with *Two* Stair-cases. The Hall is 30 Feet square, to the Right-hand of which is a Room of 30 Feet by 20; that to the Left-hand is 20 Feet square. The Saloon is an Octagon 36 Feet long and 30 broad. The Height of the principal Story is 15 Feet; that of the Chamber Story is 13, and the Height of the Offices in the Wings and under the House is 11 Feet clear.

PLATE XVI. A Design for a House of *Ten* Rooms upon a Floor. On the Out-side of the Front there appear *Two* Octagons of the same Dimensions; but the Inside of the Rooms to which they relate, are, for Variety Sake, made somewhat different. One is octangular, the other is circular at both Ends. The Hall is 32 Feet by 24, the Saloon is 46 by 28, the Drawing-room is 37 by 24, the Height of the Basement Story is 12 Feet, the Principal Story 18, and the Chamber Story 14.

PLATE XVII. A Design for a House of *Nine* Rooms upon a Floor. At each End of the House is a Bow. The Room within that on the Left-hand is 36 Feet long and 22 broad, that on the Right-hand is 46 by 22. This may be either for a Room or a grand Stair-case, as the Convenience of the Family may require. The Dimensions of the Hall are 30 Feet by 22. As you enter this Hall you face a Venetian Arch, with a Nich on each Side of it. The Saloon is 30 Feet by 40; the Height of the Basement Story is 12 Feet 6 Inches clear, the Principal Story is 27 Feet, and the Chamber Story 15. Over the small Rooms, *viz.* the *Two* Rooms on each Side the Hall, may be made Mezanines or Half Stories, for Lodging-rooms, or for other Uses.

PLATE

PLATE XVIII. A Design for a House of *Nine* Rooms upon a Floor with *Four* Stair-cafes. The *Two* Circles opposite the *Two* great Stair-cafes are for Water-closets. Every Room in this House has *Two* different Views; that in the Fore-front and that in the Back-front have *Three* which take in a more extensive Prospect than a Bow does. This House has *Four* Porticoes with coupled Columns of the *Ionic* Order. The Height of the Principal Story is 22 Feet, that of the Chamber Story is 13; Mezinines may be made over the smaller Rooms. If a Dome should not be approved of, a circular Rail or Ballustrade may be set upon the *Plinth* at A instead of it. The great Stair-cafes may be made Rooms, and *One* grand Stair-cafe carried up in the Middle.

PLATE XIX. A Design for a House of *Seven* Rooms upon a Floor. The circular Room under the Dome will have an agreeable View to the Right-hand and to the Left, through a Visto of Columns. The grand Stair-cafe might be omitted, since there are *Three* other Stair-cafes of sufficient Dimensions. The center Room may be made public or private by Means of the Sliders which are marked in the Plan. The Height of the Principal Story is 17 Feet, that of the Chamber-Story is 10. Instead of the Dome a circular Ballustrade may be set upon the *Plinth* over the Windows at the Bottom of the Dome.

PLATE XX. A Design for a House of *Ten* Rooms upon a Floor, and *Two* Dressing-rooms. The great Stair-cafes may be made very light, and they are so contrived as to keep every Room private.

PLATE XXI. Contains the Four Sides of a small Room. If neither this, nor any of the following Designs, should exactly suit the Size of your Rooms, the Dimensions may be easily either enlarged or contracted, so as to suit your Size.

PLATE XXII. Four Sides of a different Room.

PLATE XXIII. Four Sides of a larger Room.

PLATE XXIV. Three Sides of a Room.

PLATE XXV. Three Sides of a Room in the *Doric* Order. Here the Margents are made large, and ornamented with Lions Heads and Felloons which are suitable to this Order. The Trigllyphs and the Metopes, or Spaces between them, must be so ordered as that a Triglyph may be over the Middle of each Margent and a Metope over the Middle of each large Pannel. Here the Doors are placed in the Opening of the Pannel, which hath a better Effect than when the Door Jambs join to the Margents. The Windows are fixed in the Space of the Pannels.

PLATE XXVI. Three Sides of a Room richly ornamented.

PLATE XXVII. This Plate contains *Two* distinct Designs. The Uppermost is a Cove supported by *Four Corinthian* Columns, which bear up the Corners of the *Four* square Ceilings in the *Four* Angles of the Room. The Cove supports a level Part, which makes a Crofs in the Ceiling. This Cove properly decorated either with Pannels or Painting must needs have a fine Effect. This Design would suit a Room of 40 Feet Square to 36, or somewhat under. The lower Design is for the End of the Hall; the Door in the Center, and a Nich on each Side of it.

PLATE XXVIII. Contains *Three* Screens, the lowest is a plain one of the *Ionic* Order, that in the Middle has a Venetian Arch in the Center, and the Entablature breaks over each Column. I made one much like this to inclose a grand Bed, which flood facing the great Arch, the two Side Arches flood upon a Bow-Plan, and it had a fine Effect. The Uppermost is a very grand
Screen

Screen with *Three* Venetian Arches. Here the Entablature might be broke over the Columns, as in that next below it.

PLATE XXIX, XXX, XXXI, XXXII. These four Plates contain the four Sides of a Design for a grand Stair-case, which I made for the Duke of *Atbol*. The Height of the lower Story is 11 Feet, which is the Height of the Offices. The next Story is 16 Feet high. The next Story over this, in which some of the Rooms are coved, is 26 Feet high. The Stair-case is near 21 Feet square. I apprehend these Plates need no further Explication.

PLATE XXXIII. There is hardly a greater Error in Architecture, than in disproportioning the *Dados* and the *Entablatures* to the Height of the Rooms. When the Entablature is too large and the Dado too high, the Room appears lower than it really is, whereas a light Entablature and the Dado of a moderate Size, gives Height to the upper Pannel, in which the Grandure and Elegance of a Room does very much consist. Besides when the Dado is too high, the Sill of the Windows must needs be too high; which may spoil the Prospect out of the Windows to Persons in the Room. A *Fifth* Part of the Height of the Room has been usually allowed to the Dado; but I think this must not be a general Rule, for then if the Room be 10 Feet high, the Dado will be but 2 Feet, but if it be 20 Feet high the Dado will be 4 Feet; but I look upon both these to be Extreams, and the latter especially to be a very inconvenient one; for if the Dado be 4 Feet high, to which add the Stop for the Shutters and the lower Rail of the Sash, a Person of moderate Size must stand close to the Window to see any Thing on the Ground, near the Building. If the Room be 10 Feet high, I should think about 2 Feet 5 Inches would be a moderate Height for the Dado; and for every Foot that the Room is higher than *Ten*, let $\frac{3}{4}$ ths of an Inch, or $\frac{7}{8}$ ths at most, be added to the Dado. This Method has had a good Effect, and

has

has been much approved by some skillful Judges and Persons of good Taste. The Decorations of the Centers, or Middle Pannels, may be regulated by the Scale in this Plate, which I apprehend needs no further Explication, especially as the Scale is large.

PLATE XXXIV. Two Center Pannels, the lower one is supposed to have a Door under it. The Cornice to each Room is an *Eighteenth* Part of the Height.

PLATE XXXV. The Middle Part of *Two* Rooms; the Cornices in the same Proportion as in the last Plate.

PLATE XXXVI. The Center Pannel of a Room, somewhat in the Venetian Taste, where the Pannels are large and small ones between them. Here the *Freeze* is made large to receive the Foliage which is carved upon it, so that the *Architrave* is only an *Ogee* and *Bead* with a *Fillet*; for you are always to observe, that when you intend Foliages or other Inrichments for the *Freeze*, which will make it necessary that the *Freeze* should be enlarged, the *Architrave* must be diminished, so that the whole *Entablature* may not exceed its proper Dimension which is regulated by the Height of its *Cornice*. The Cornice of this Room is one *Eighteenth* Part of the whole Height. Divide the Cornice into *Five* equal Parts, as in PLATE XXXIII. *Three* such Parts are given to the *Freeze* and *Four* to the *Architrave*; but when the *Freeze* is enlarged as it is here, what is added to the *Freeze* must be taken from the *Architrave*. All these Designs are drawn different for the Sake of Variety and to suit different Tastes.

PLATE XXXVII. A Design for the Middle of the Side of a Room. The Cornice is one *Eighteenth* Part of the Whole. Here the *Freeze* is enriched in a different Manner from that in the former Plate, and the *Architrave* left somewhat larger.

PLATE XXXVIII. A Design for the Center of a Side of a Room. Here the Cornice is in the same Proportion as in the former Plate; the Freeze is differently enriched, and more is left to the Architrave. I apprehend the *Two Eagles* holding the *Felcons* down the Margents, with the rest of the Decorations would have a good Effect.

PLATE XXXIX. Another Center of a Side of a Room. The Height is divided into *Seventeen* Parts and an Half. *Two* Half Parts give the Size of the Cornice. Here the Freeze is very large, being decorated with a great deal of Ornament, all the other Parts are regulated by the Scale.

PLATE XL. The Middle of a Side of a Room. Here the Height of the Room is divided into *Nineteen* Parts, one of which is given to the Cornice. The Freeze is much narrower than the former, the Architrave broader; the Fascia might be made very rich with Frets, Flowers or Scrolls; here the *Two* Pillaster Pannels are enriched with *Felcons* of Fruit and Flowers.

PLATE XLI. The Middle of a Side of a Room, with a Door in the Center Pannel. This Door is but *Three* Feet wide, and that in the following Plate *Three* Feet *Six* Inches. Here the Height is divided into *Eighteen* Parts, *One* of which is for the Cornice. The Size of the Freeze is moderate, and the Architrave capable of being much decorated by enriching its Fascia.

PLATE XLII. Another Side of a Room, with a Door in the middle Pannel. The whole Height is divided into *Nineteen* Parts, *One* of which contains the Cornice. This Freeze is very rich, and the Architrave capable of being highly beautified.

PLATE XLIII. *Four* Designs of Bridges, the Uppermost of which I made near the Duke of *Arbol's* House in *Scotland*.

PLATE XLIV. The Uppermost of these Bridges is supposed to stand in a Garden; the Level Part in the Middle to be high enough to command a Prospect of the Garden, and may be made of as easy Ascent as you please.

PLATE XLV. *Three* Bridges the Uppermost is a Segment of a Circle and extends *Sixty* Feet. The Middle one has a regular Slope on each Side and a Level Part in the Middle, on which you might place a Temple. The lower Design might serve to go over a River, or a Valley between two Hills, where something of that Sort is often wanted.

PLATE XLVI. A Design for a Bridge over the River *Tay* in *Scotland*. Figure 2 represents the lower circular Timber of the Arch. The black Holes in it are the Mortises, the cross Strokes denote the joining of the Timbers to one another. Figure 1 represents the next circular Timber, which is in three Pieces, each a Foot, so the Pieces that mortise into Figure 2 go through the Holes in Figure 1. I make no doubt but an Arch thus formed would be sufficient to support any Weight that would ever be laid upon it: However it is further strengthened by a short curved Piece at each End. Figure 3 is a Section of the Bridge *Thirty* Feet wide. In this and the other *Two* Sections you see the Manner of the upright Timbers going through the Holes in Figure 1. Figure 4 represent one End of the Bridge shewing the Manner of its being put together.

PLATE XLVII. A Design for a Bridge with a Building upon it. The Entrance at each End is supposed to be like the Portico over the middle Arch; or it might be wider with a Nich of each Side. If the Timbers which compose the Arches are put together in the Manner of the foregoing Bridge, they will be capable of supporting any Building that can be set upon them.

PLATE XLVIII. Three Designs for Stone Bridges. Where the Arches rise high as these do, there is but little Pressure on the Abutments.

PLATE XLIX. Two Designs for Stone Bridges. These Two, and the uppermost in the foregoing Plate, are fit to be near some considerable Building. The Piers of these Bridges are made large, the better to receive the Imbellishments with which they are differently enriched. The Two Ionic Arches which stand upon the uppermost Design are cut through, so that those Statues are not in Niches.

PLATE L. Two Designs for Bridges with Pavillions upon them. These may be adorned with a Portico at each End; that on the upper Bridge rises higher than the other in order to command a Prospect.

PLATE LI. Shews the Margents and Mouldings to the great and small Pannels. The Pieces on the Backsides of the Margents which make the Groove and Back Check for holding the Pannels are suppos'd to be made of any waste Stuff, which will serve the same Purpose as double Deals, and may save a large Expence. I do not propose this Stuff to be gaged to a Thickness; but you need only plane it on the Backside, then glue or nail those Pieces on, and set the Plough to the thinnest Part of the Board for the Thickness of the Moulding; this will save the Trouble of gaging and bringing the Stuff to a regular Thickness, because it is done by the Plough, when it makes the Groove for the Pannels.

PLATE LII. Contains two different Designs for framing. Figure 1, 2, 3, 4, are Advantages to be made use of when streightened in the Jambs for the Width of Shutters.

PLATE LIII. Are Two Block Cornices.

PLATE

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PLATE LIV. Two Designs for Cornices.

PLATE LV. Two other Designs for Cornices.

PLATE LVI. Two more Cornices.

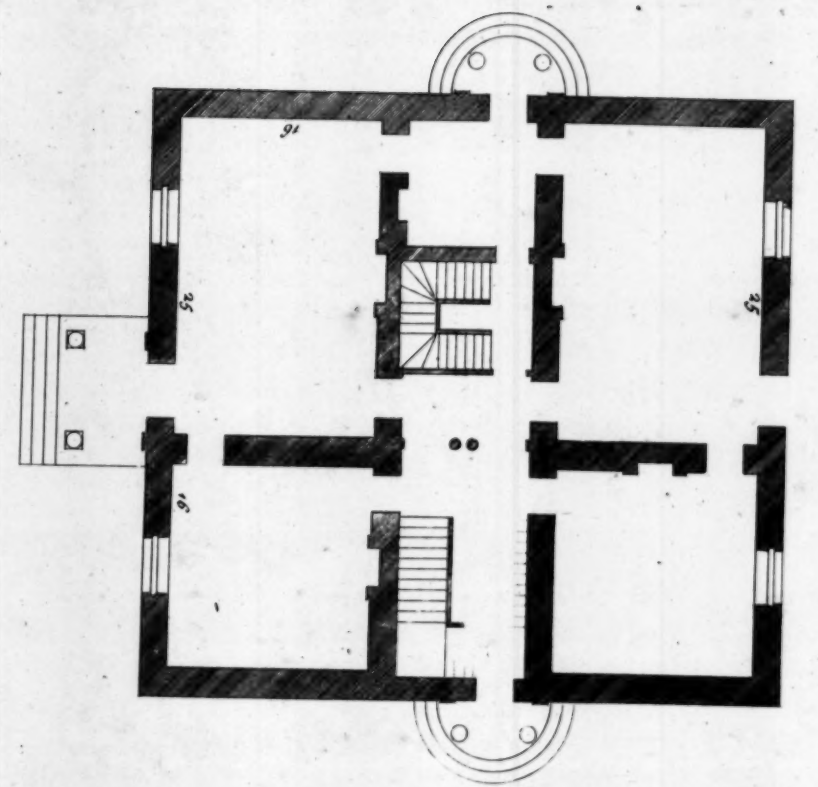
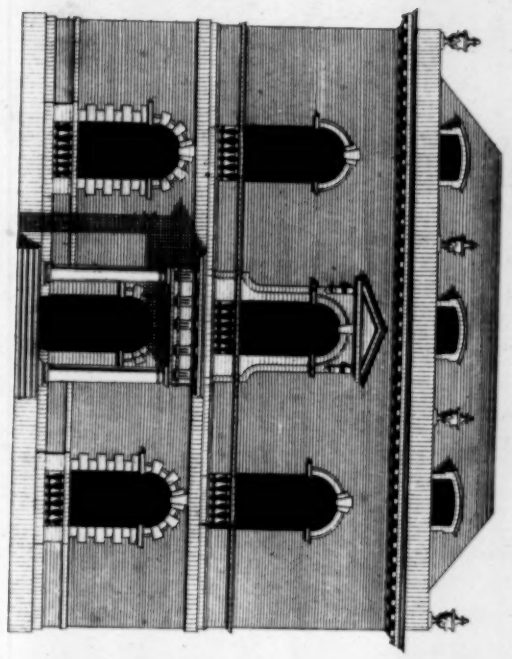
PLATE LVII. Two Cornices.

PLATE LVIII. Two Cornices.

PLATE LIX. Two Cornices,

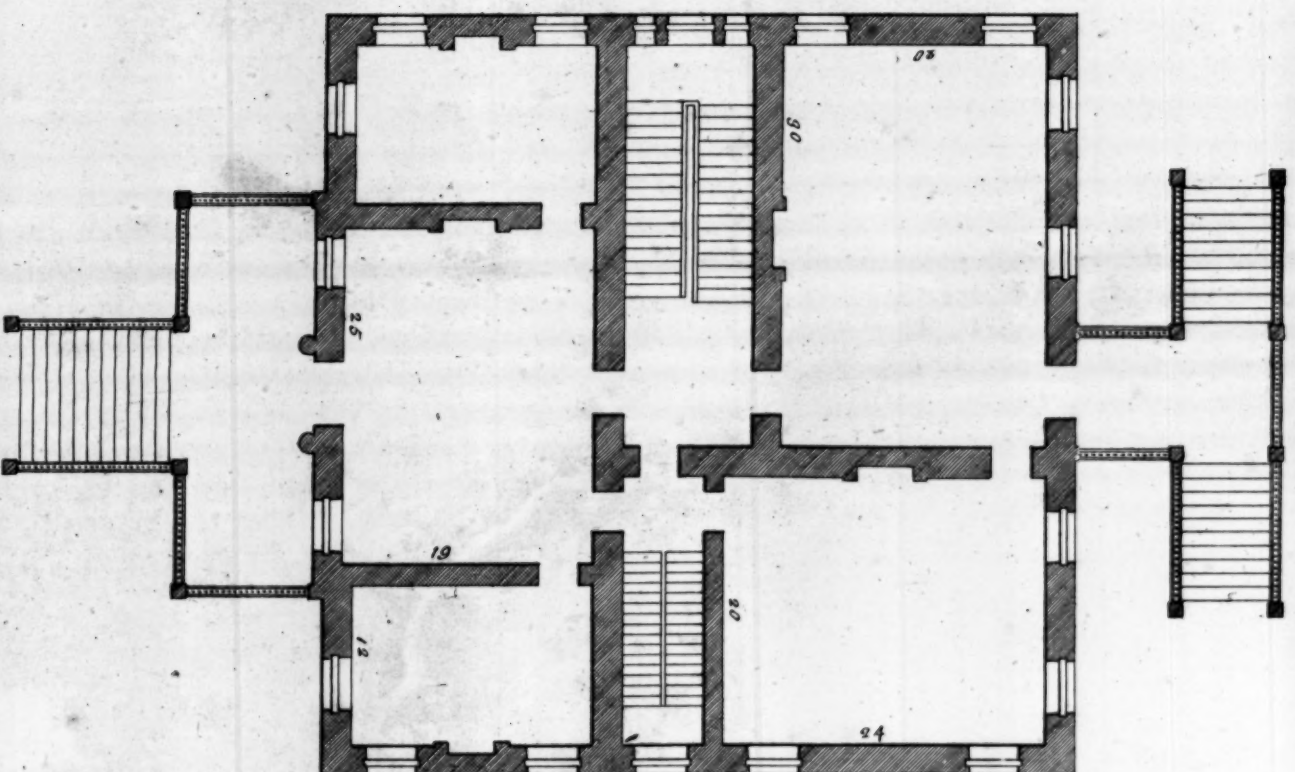
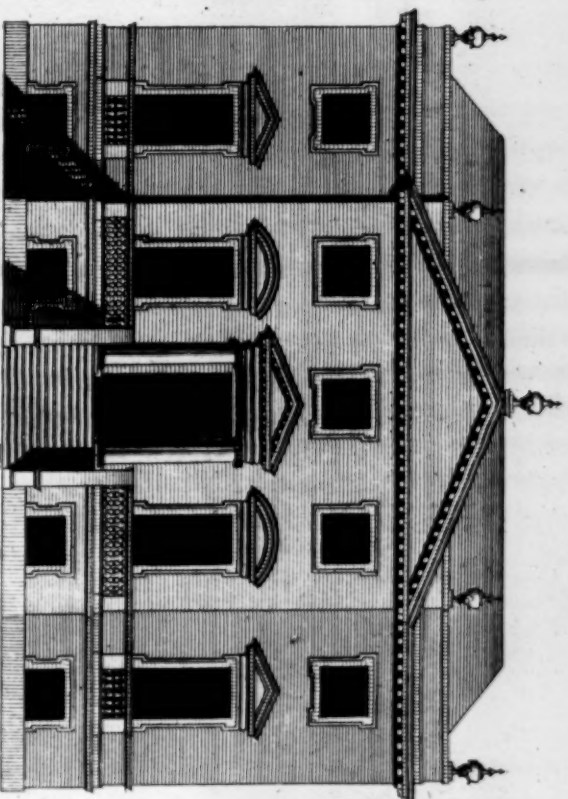
PLATE LX. Two Cornices.





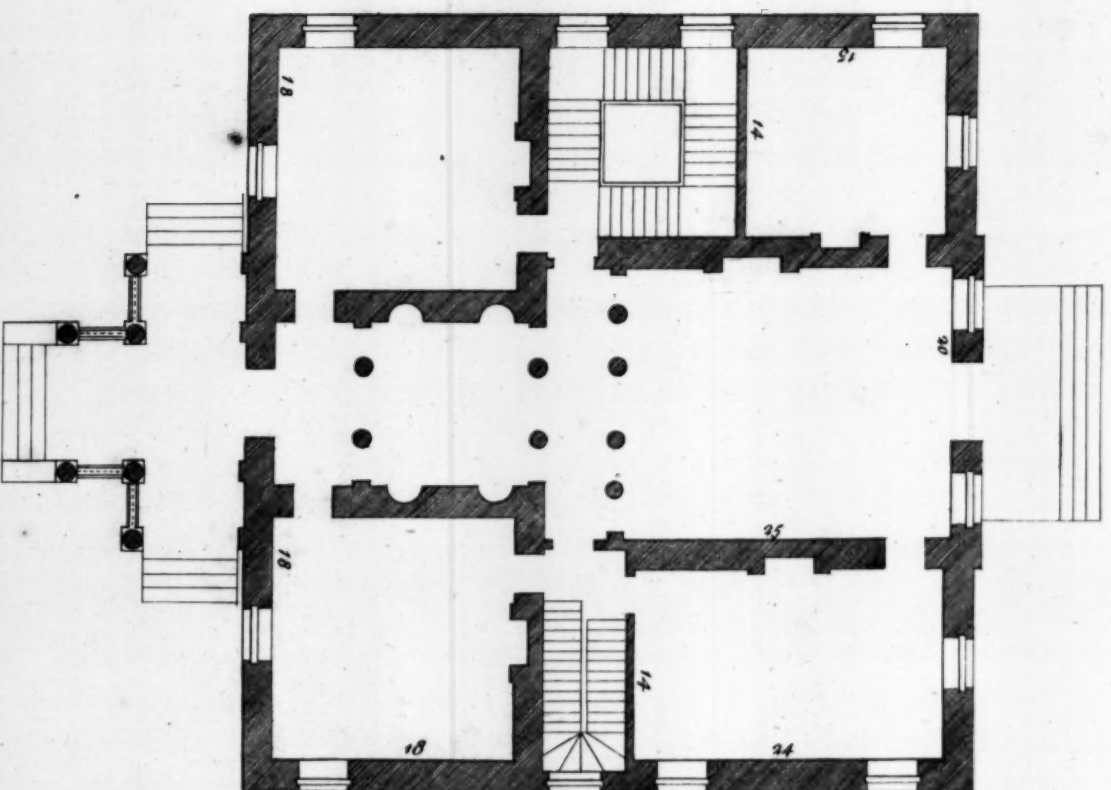
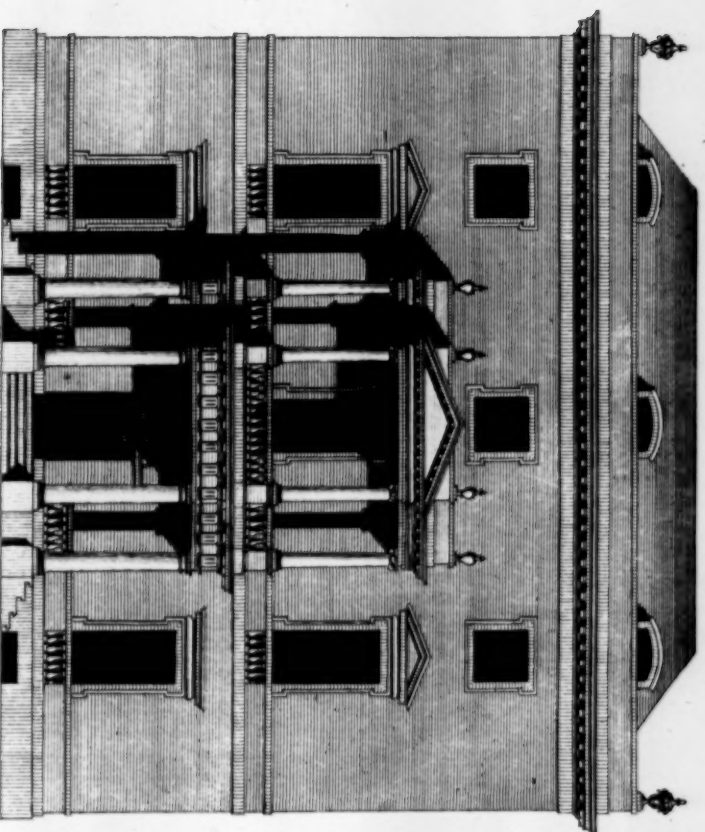
W. Brown Arch. Published according to Act of Parliament Jan. 7, 1757. J. Addison sculp.





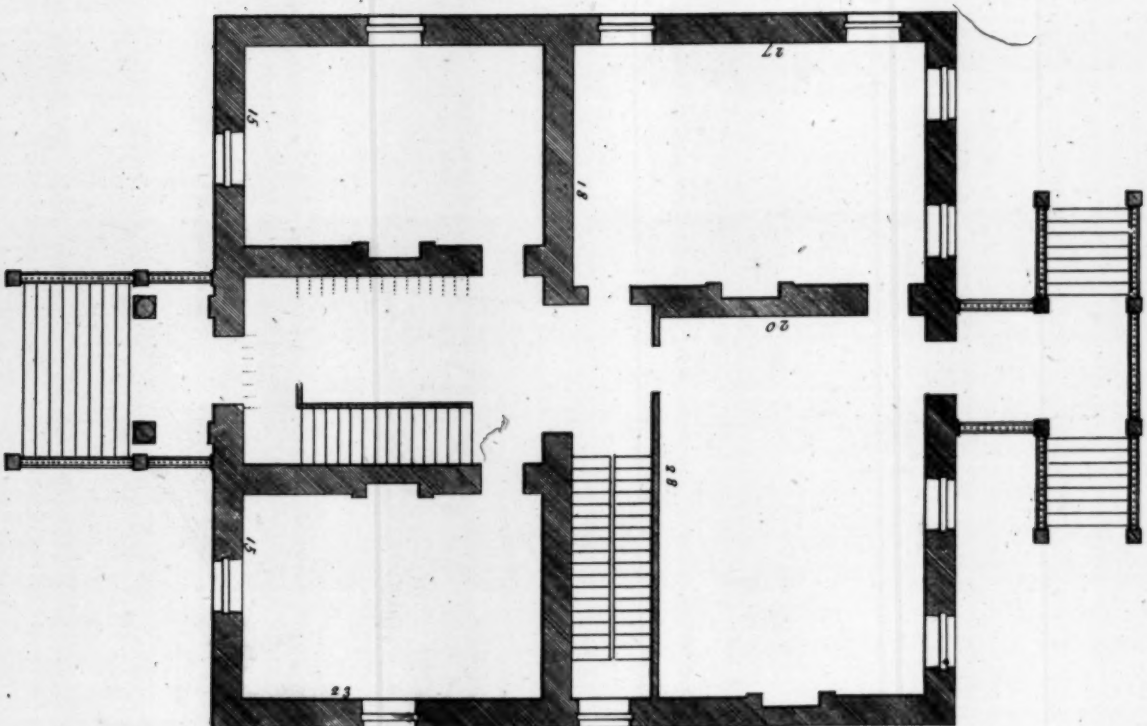
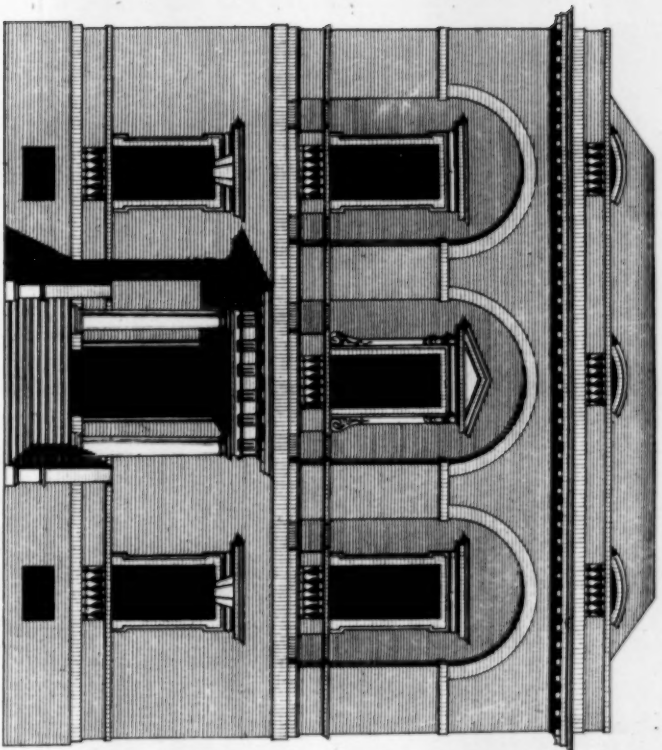
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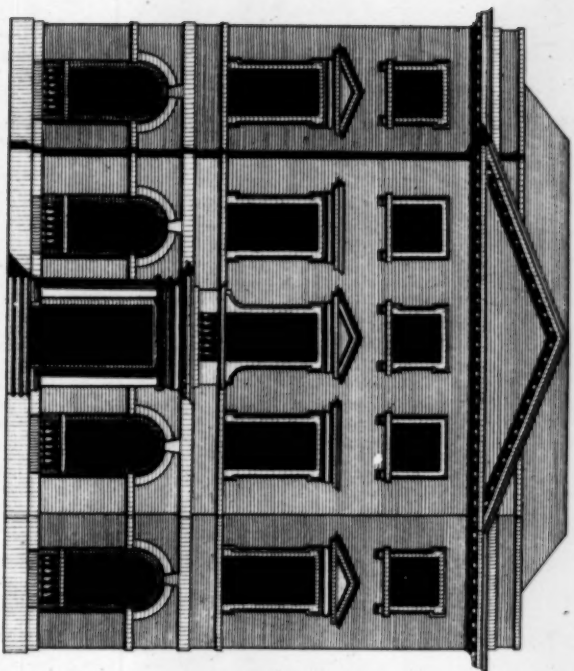
W. Swan Arch. Published according to Act of Parliament Jan. 19 1857 — T. Miller sculp.



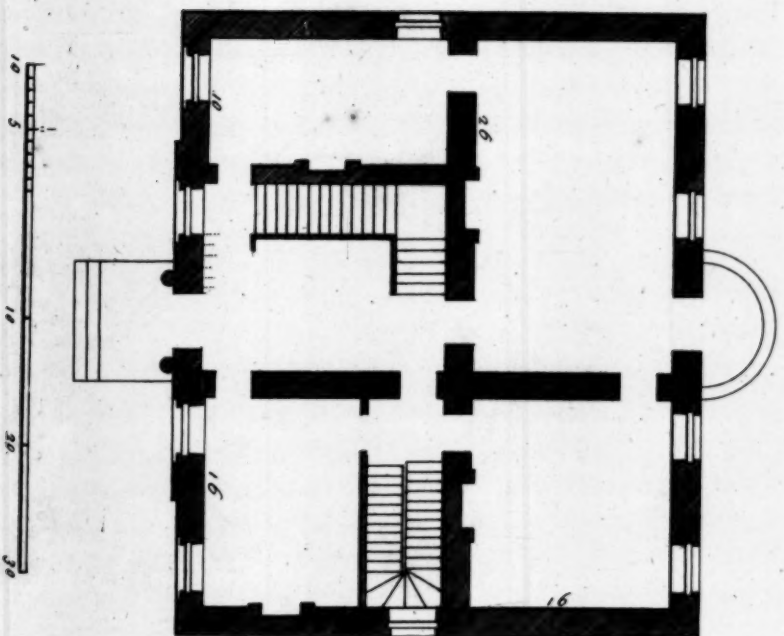


Swan Arch. Pub. & accord^d to Act of Parl^t Jan 18. 1757. G. Addison Archt



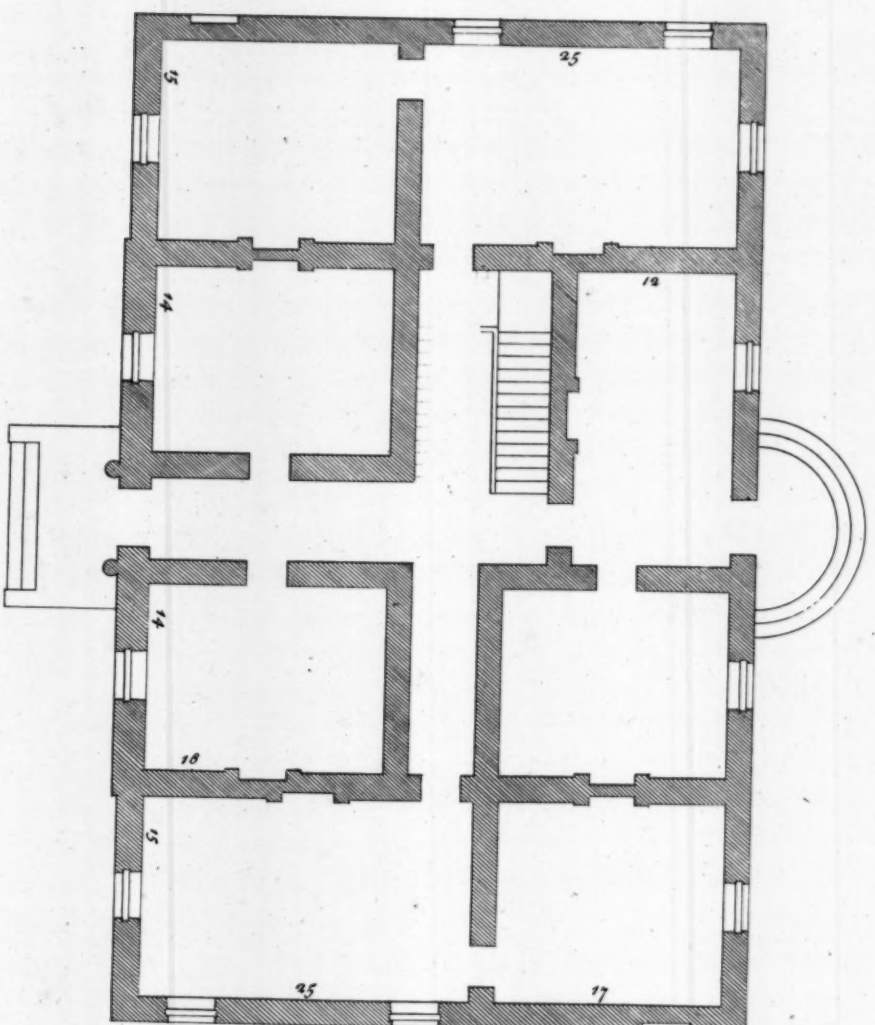
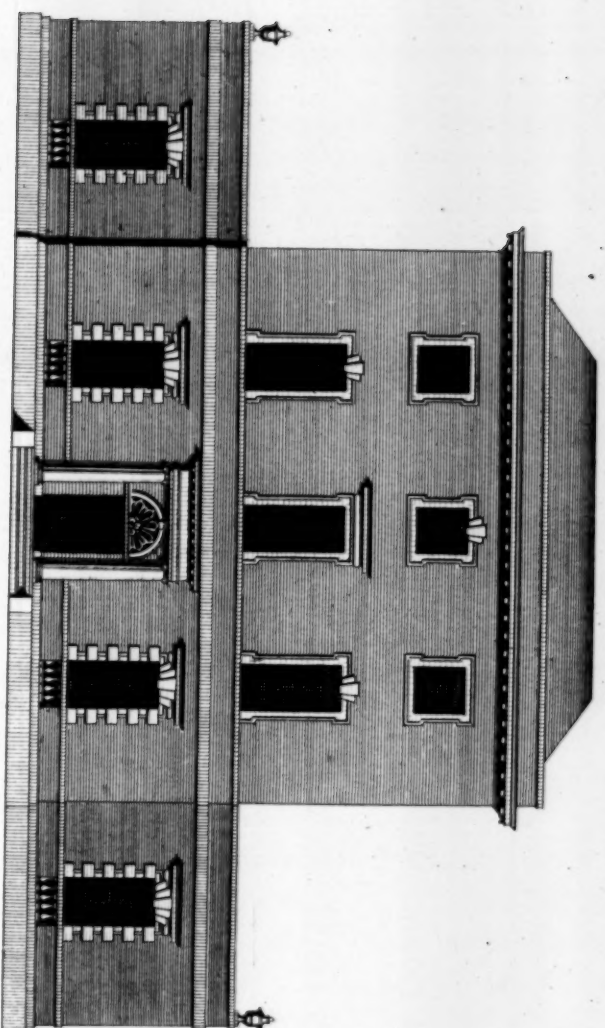


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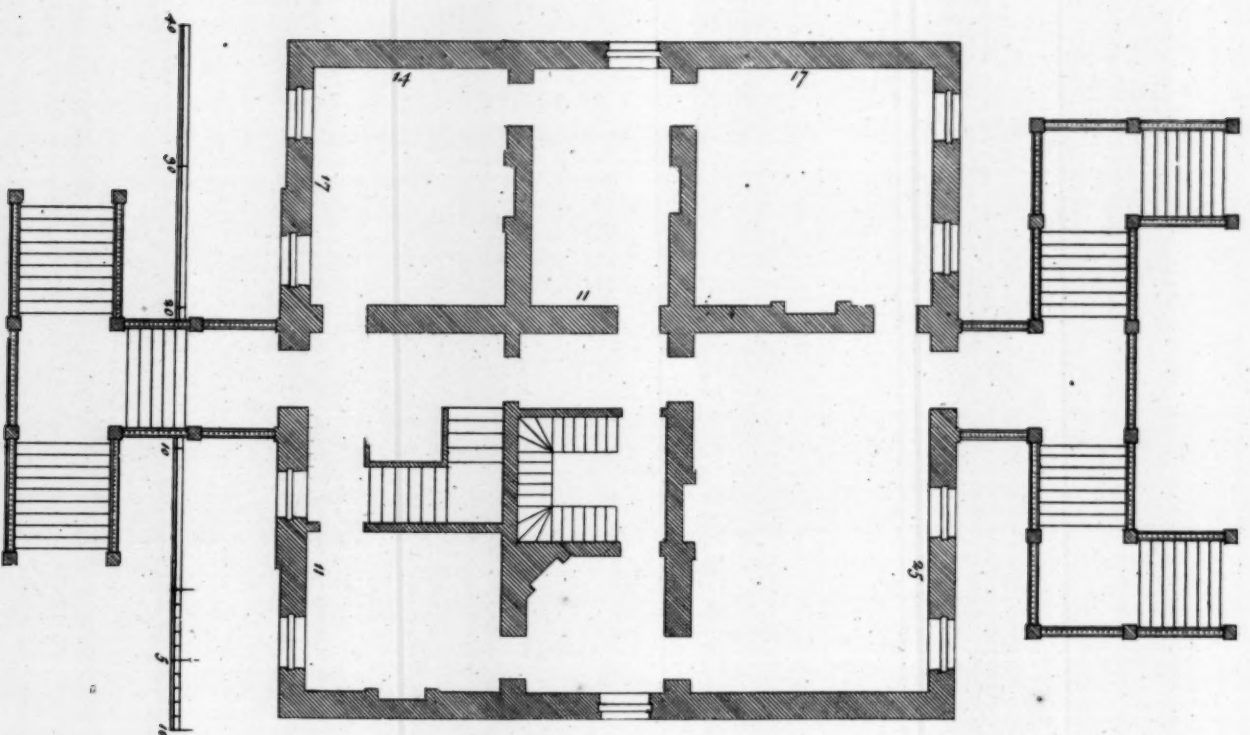
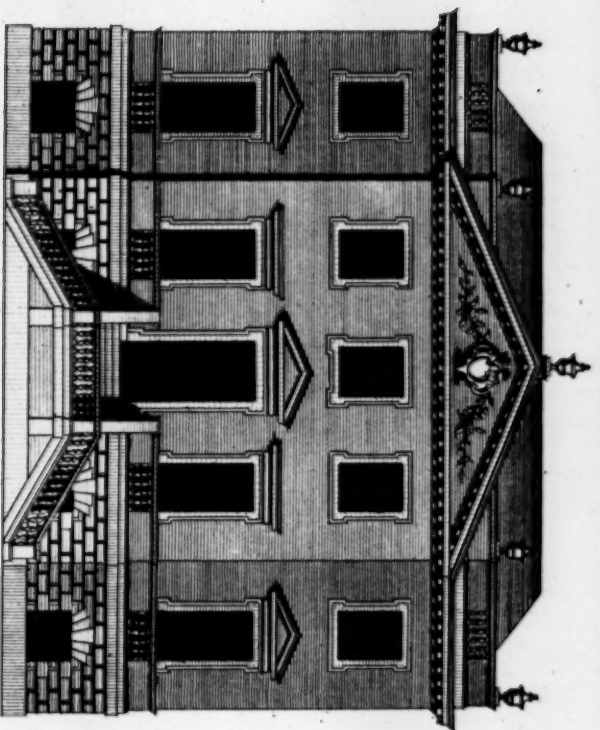
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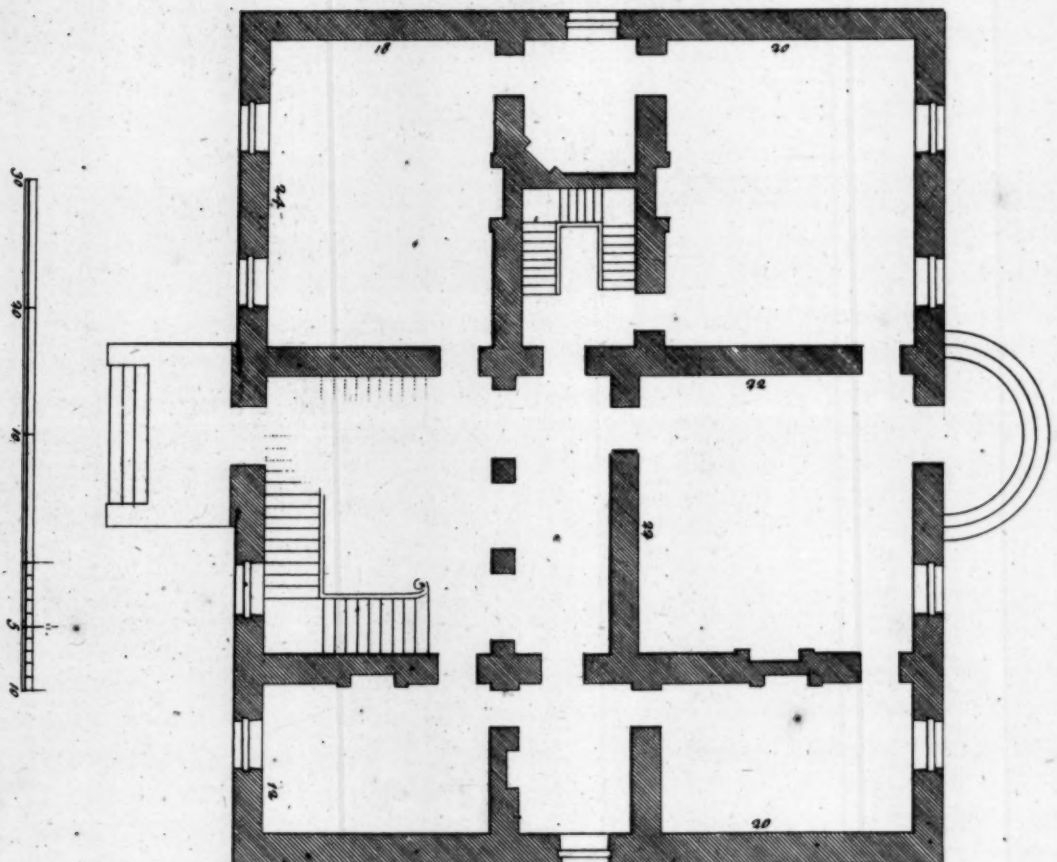
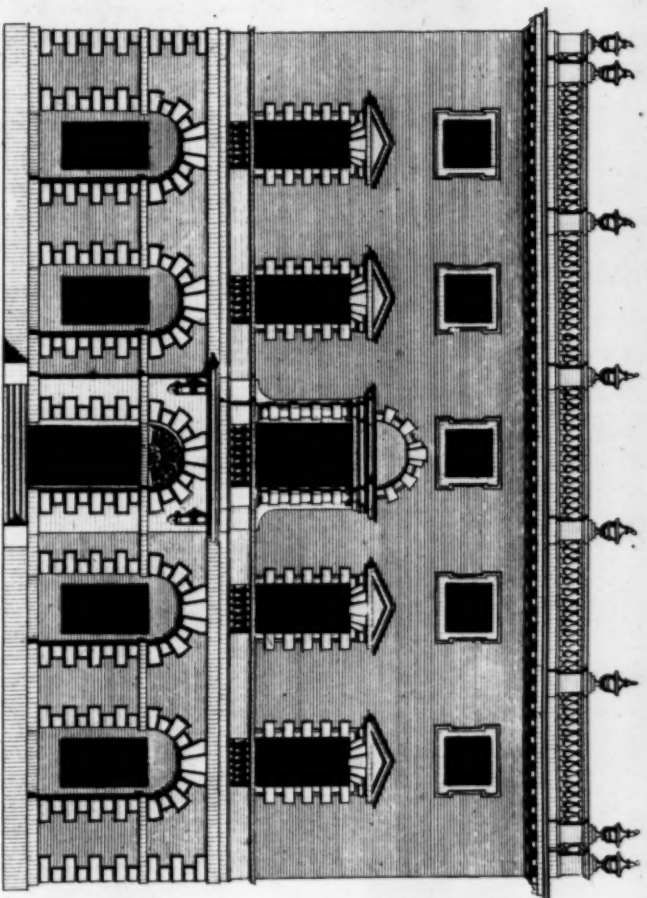
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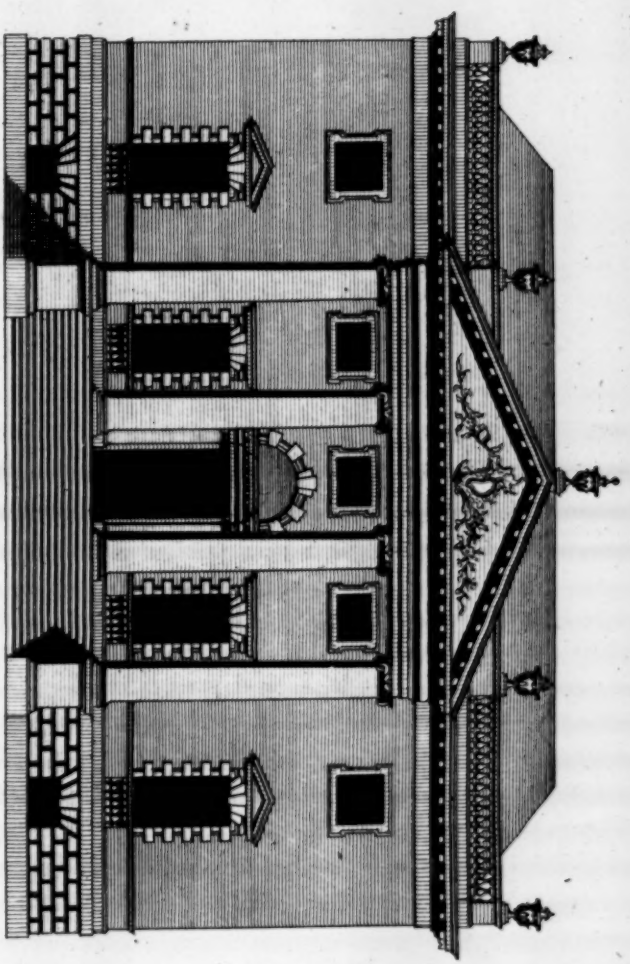
W. Owen Arch. Published according to Act of Parliament Jan. 7. 1757. 3 Addition only.



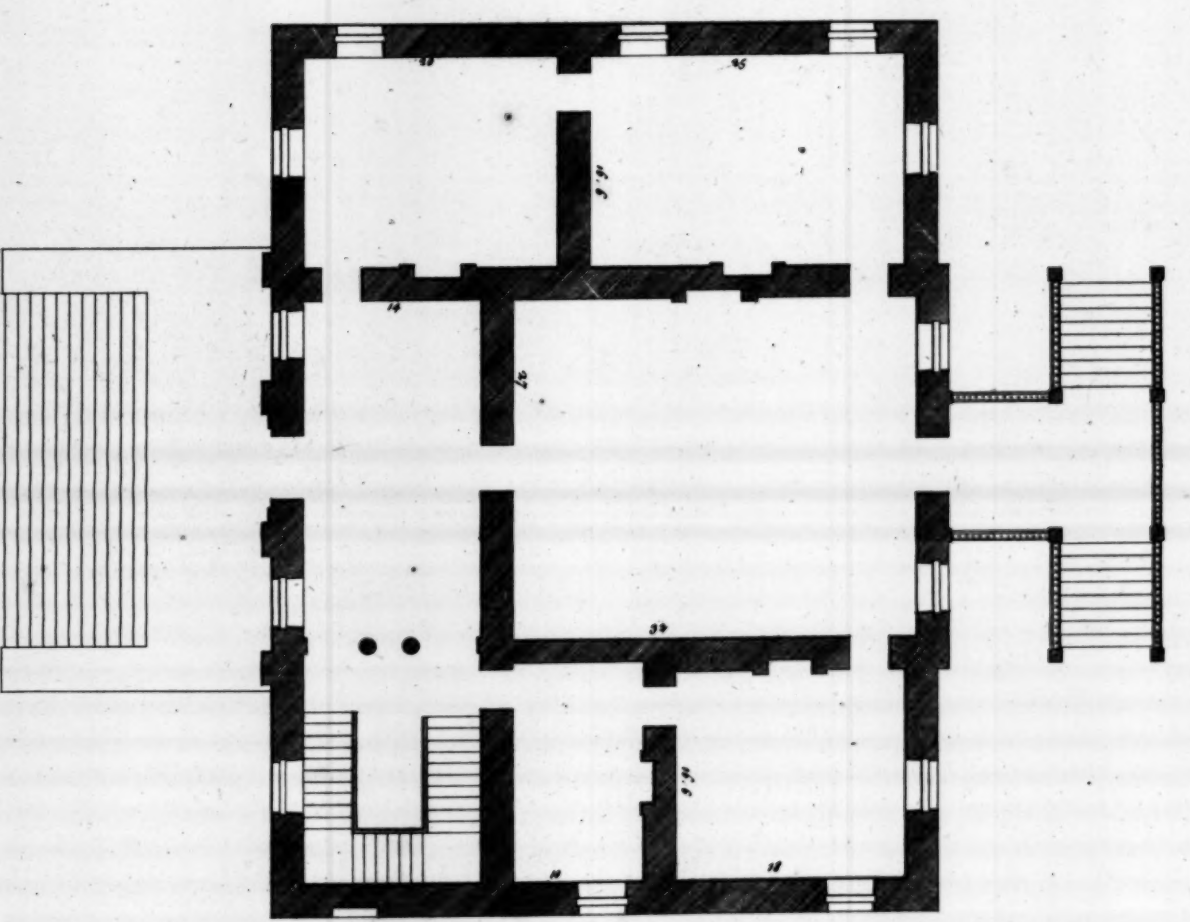


W. House of Commons. Published according to Act of Parliament Jan. 1757. S. Addison sculp.



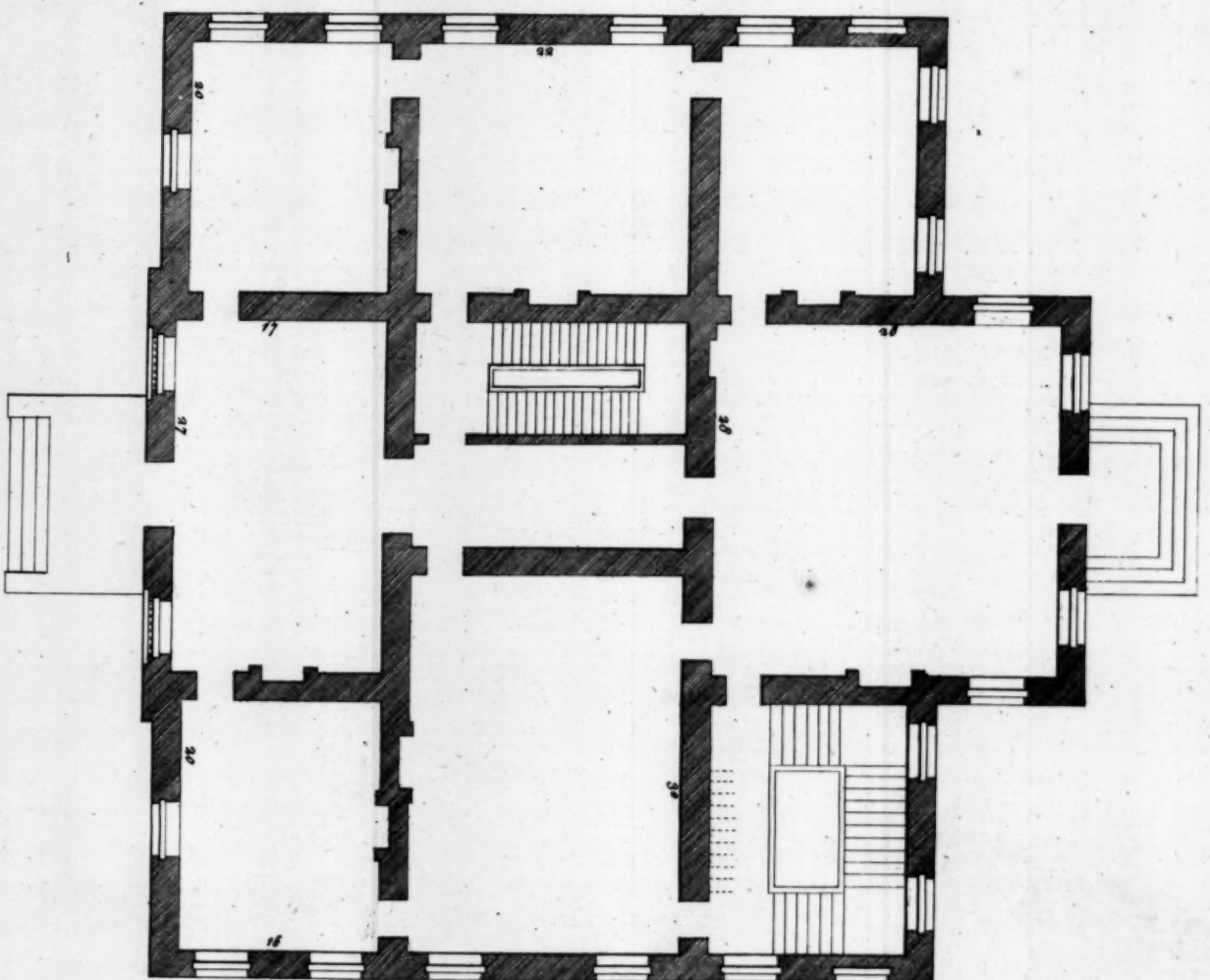
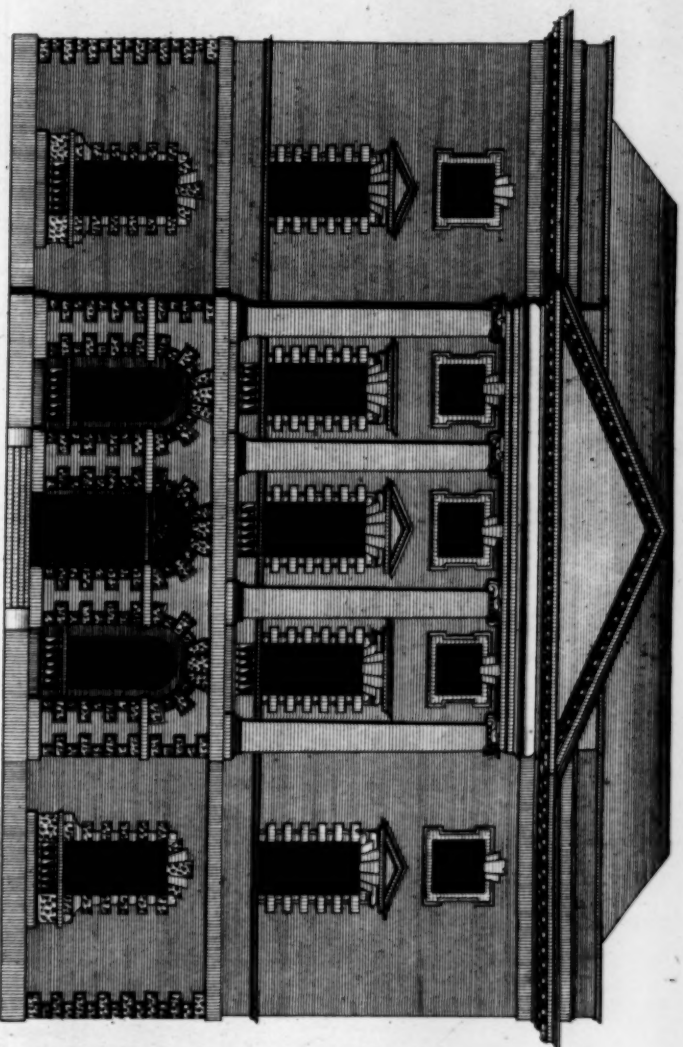


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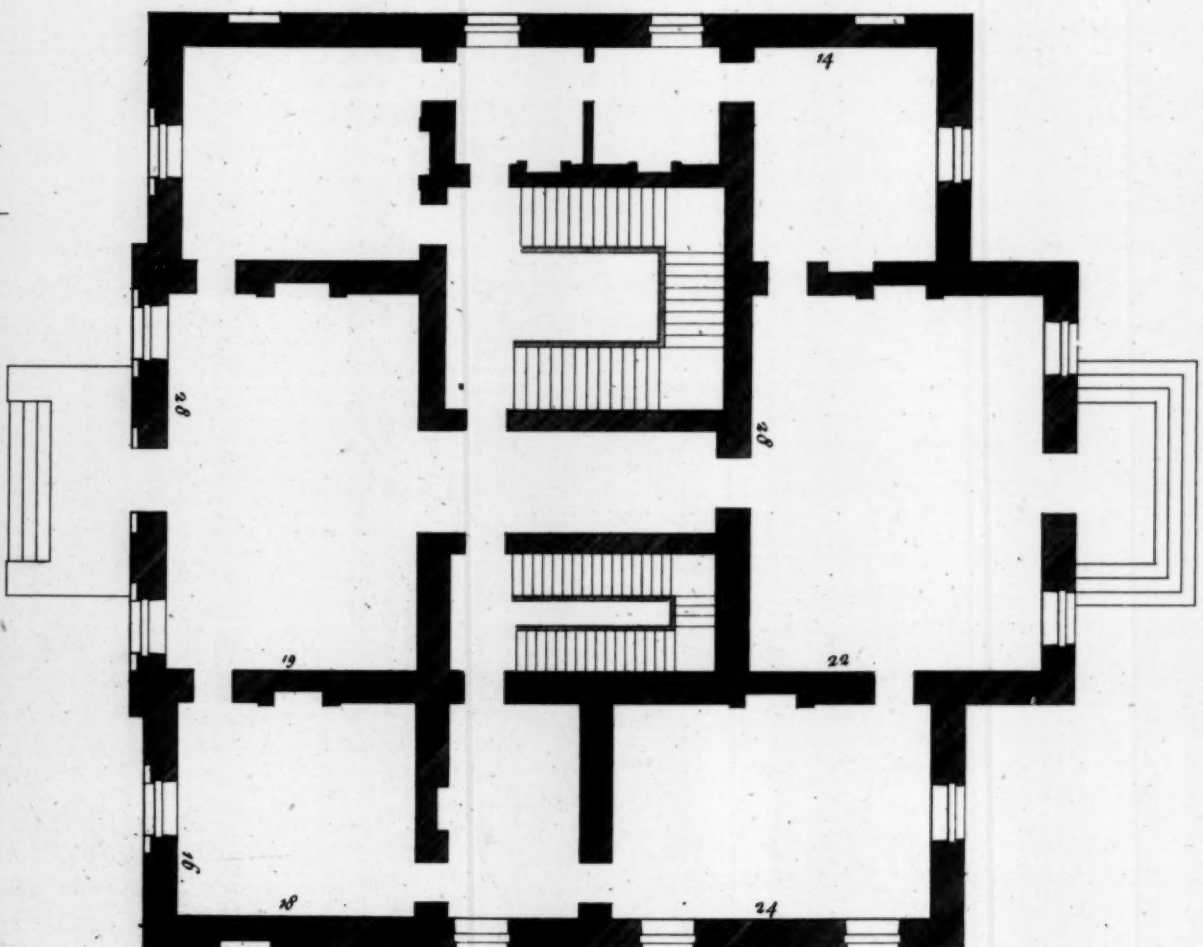
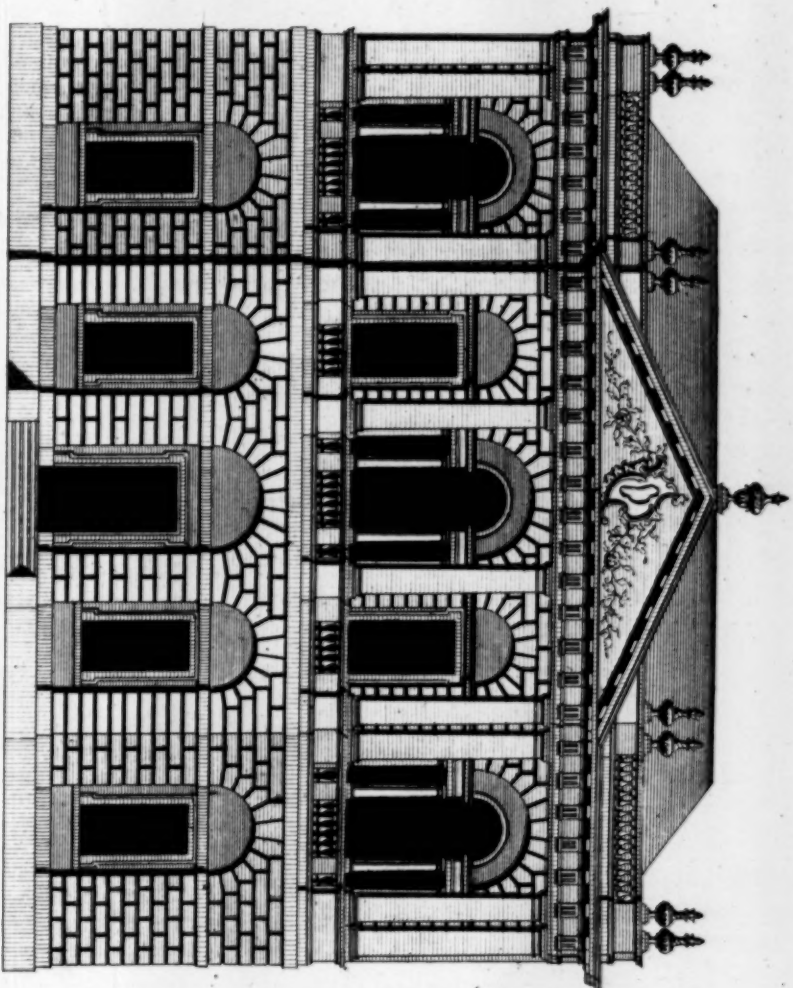
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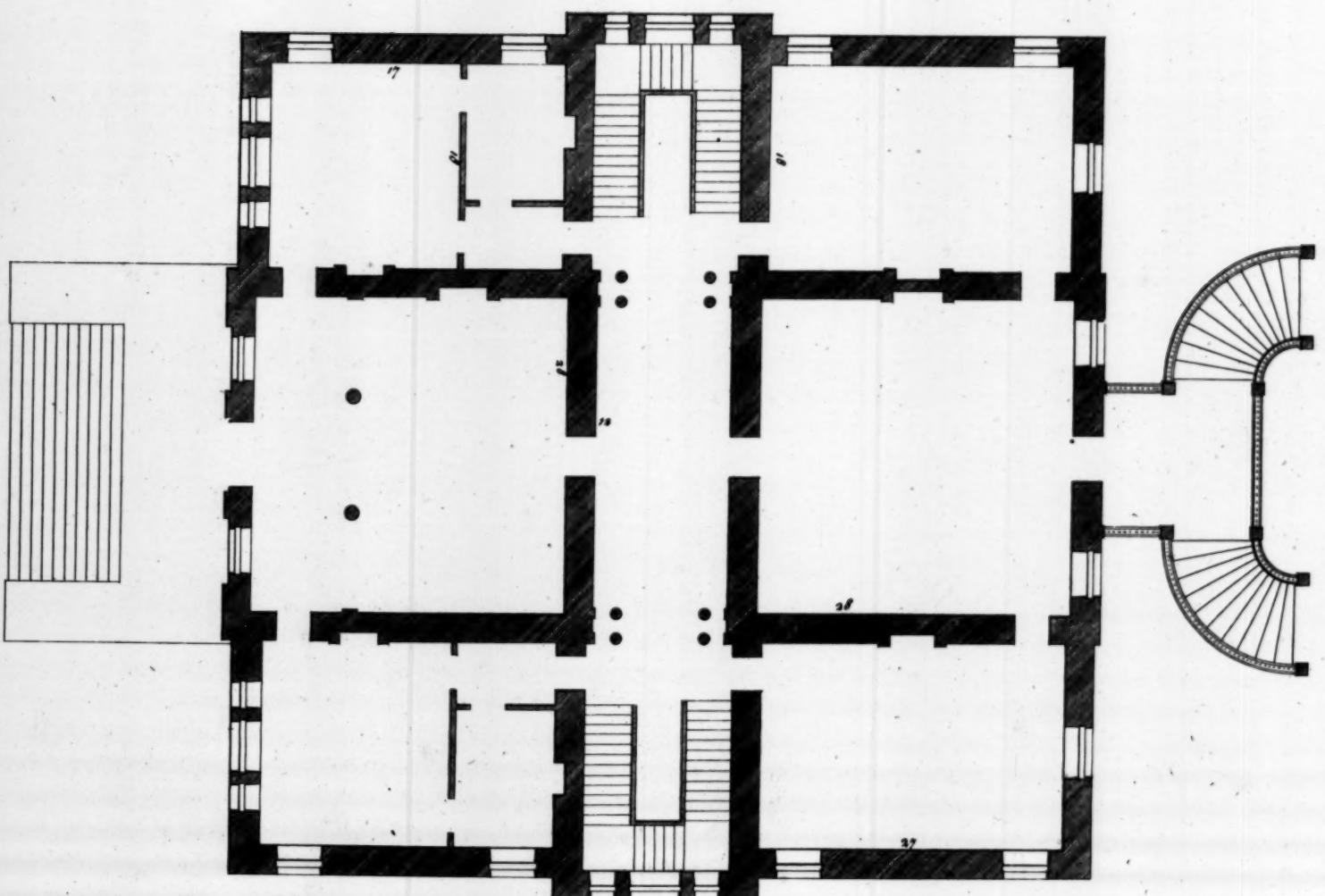
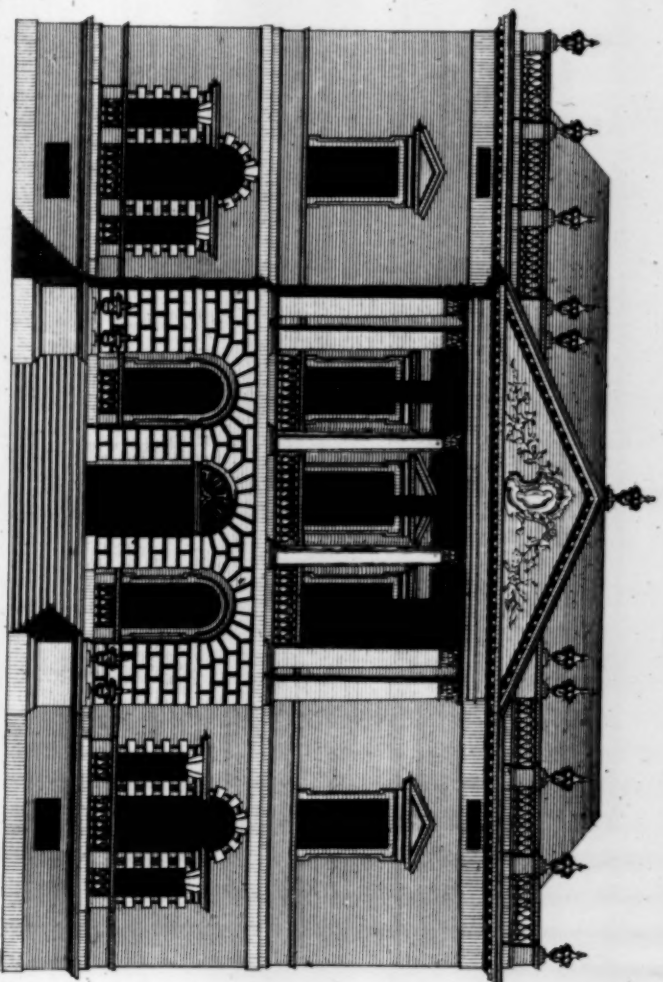
Al. Church Arch. Published according to the July 1757. T. Miller copy.





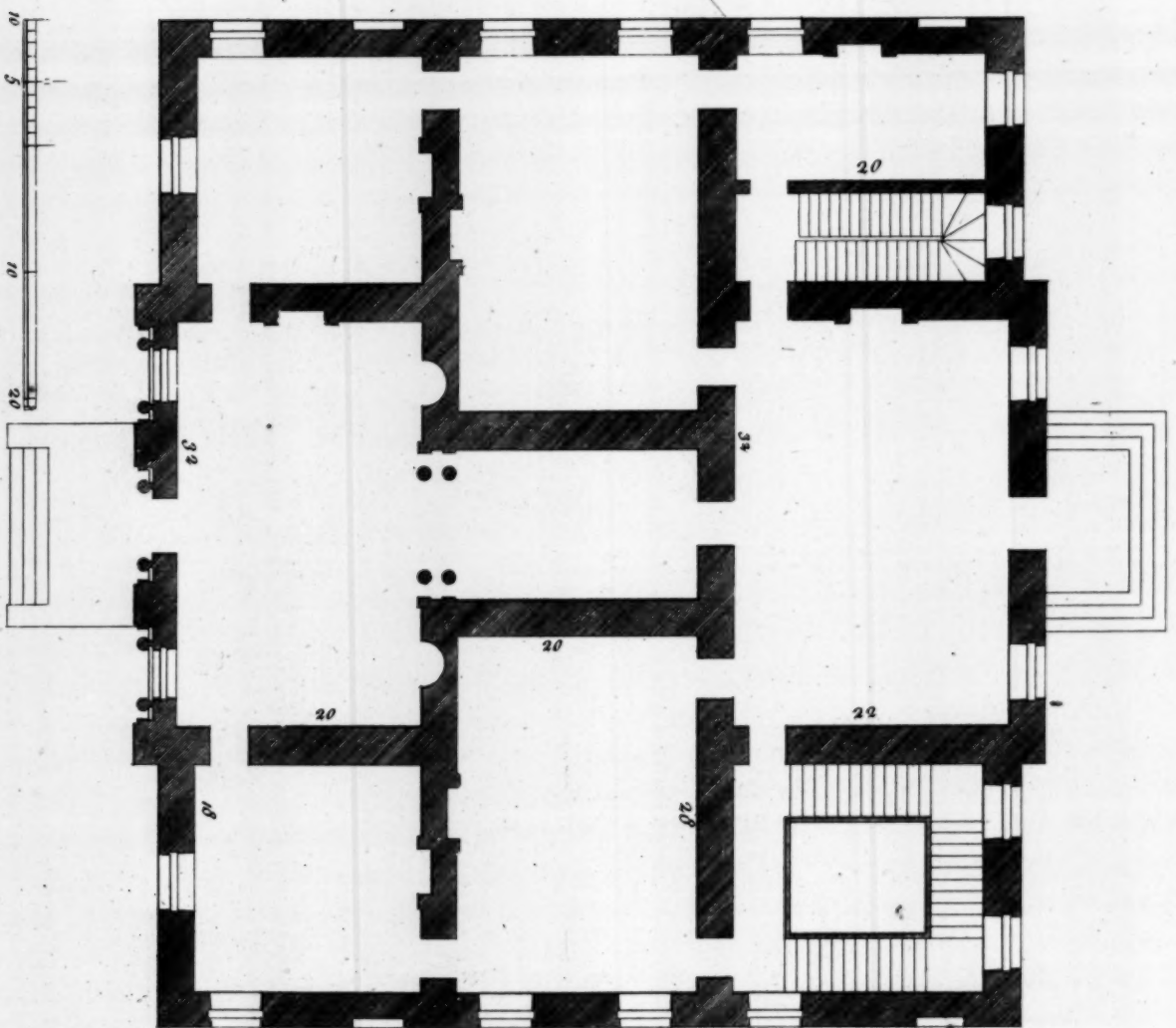
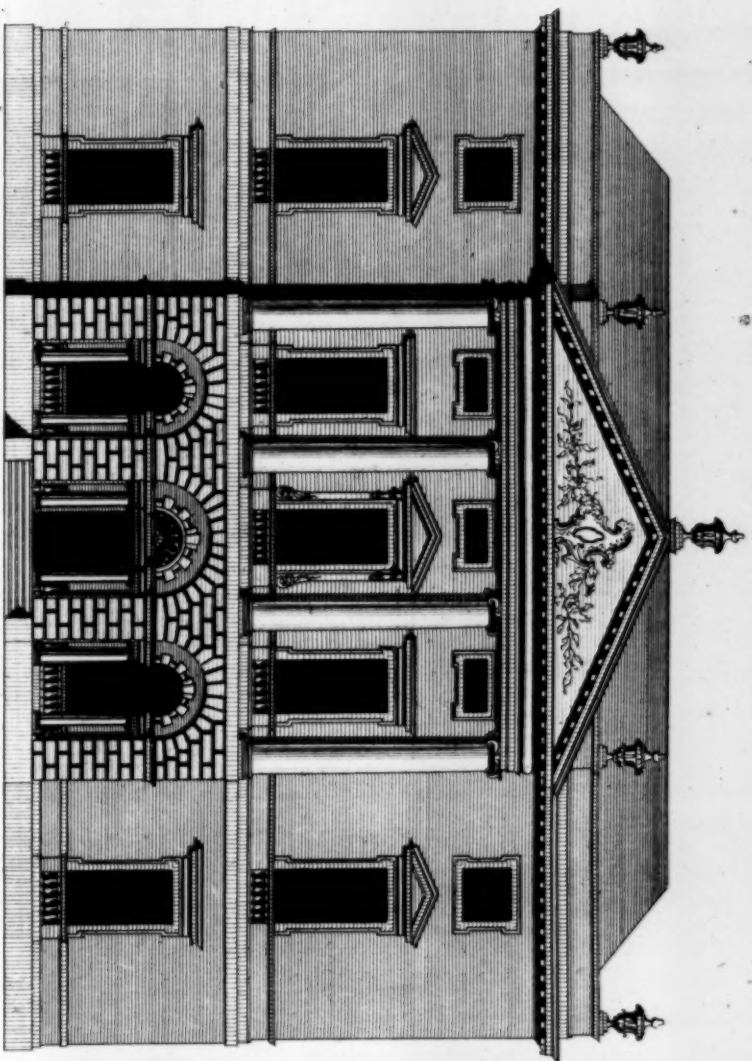
All shown front & back according to the July 1857. The old plan only.





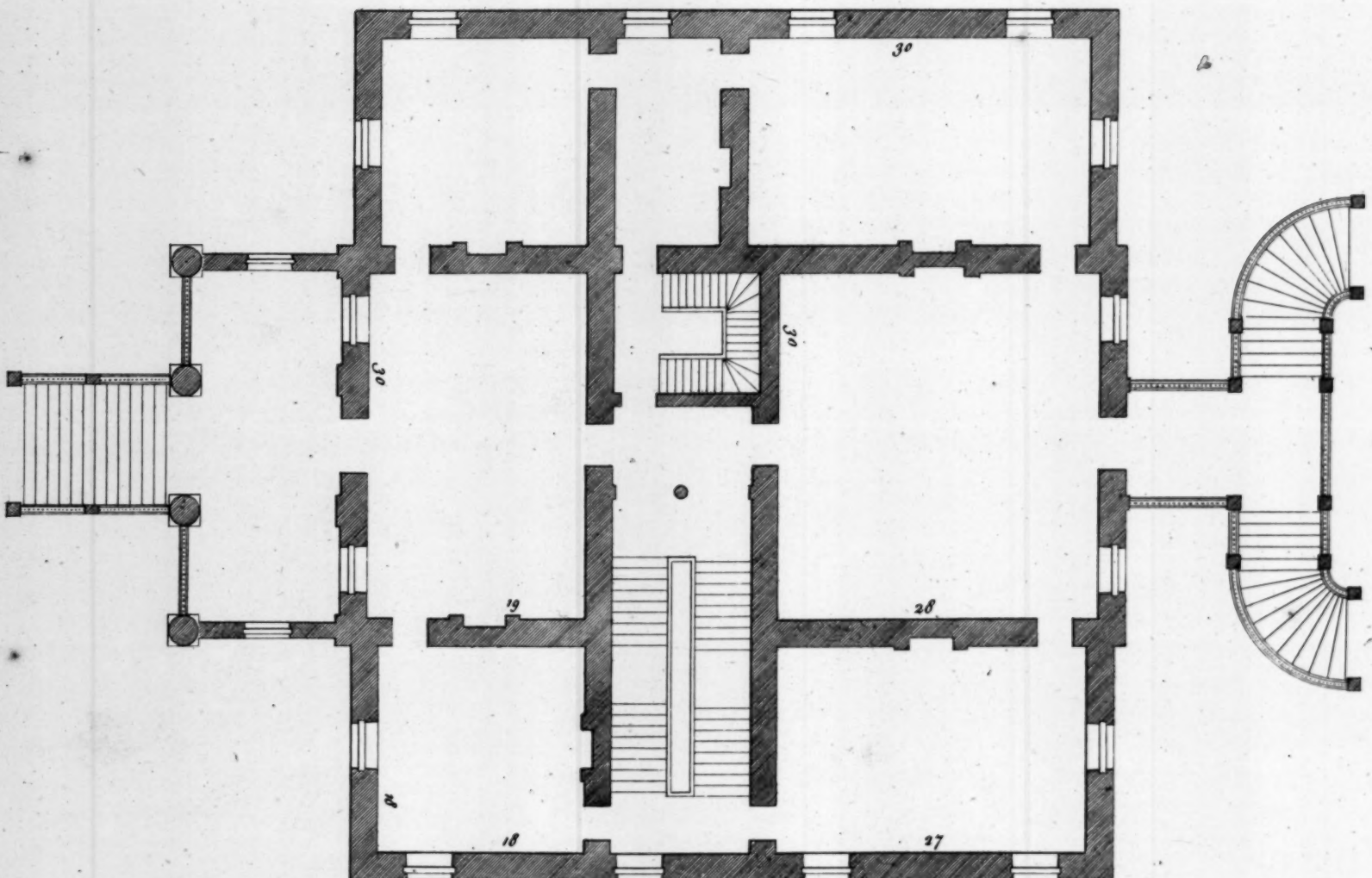
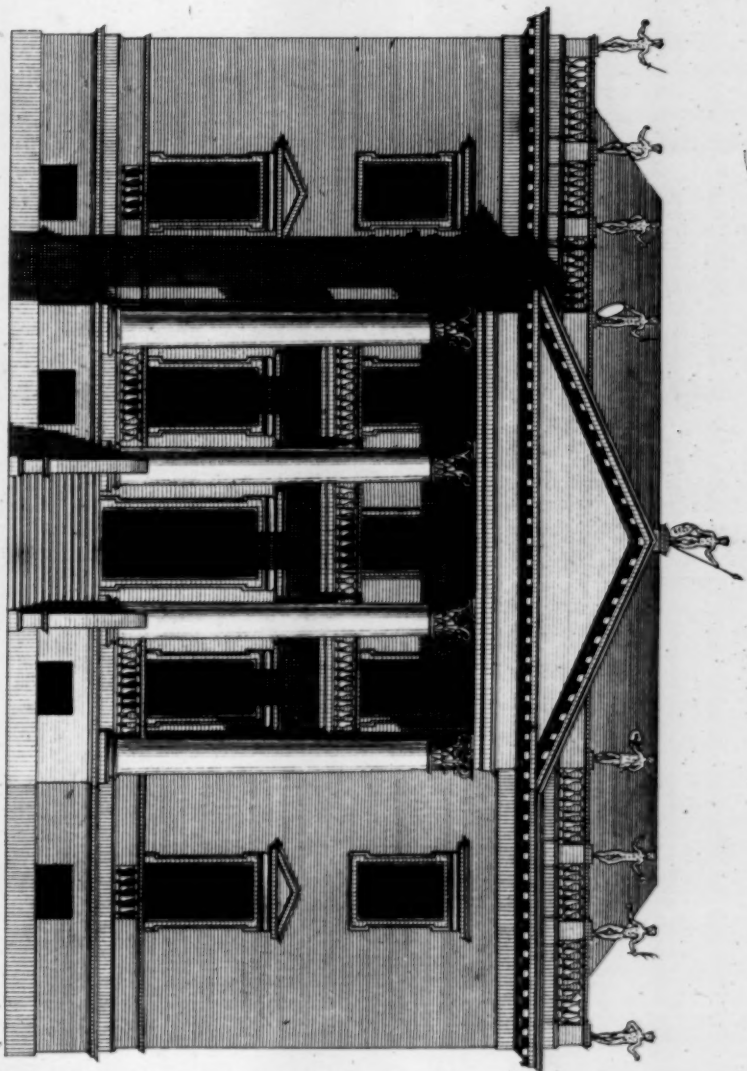
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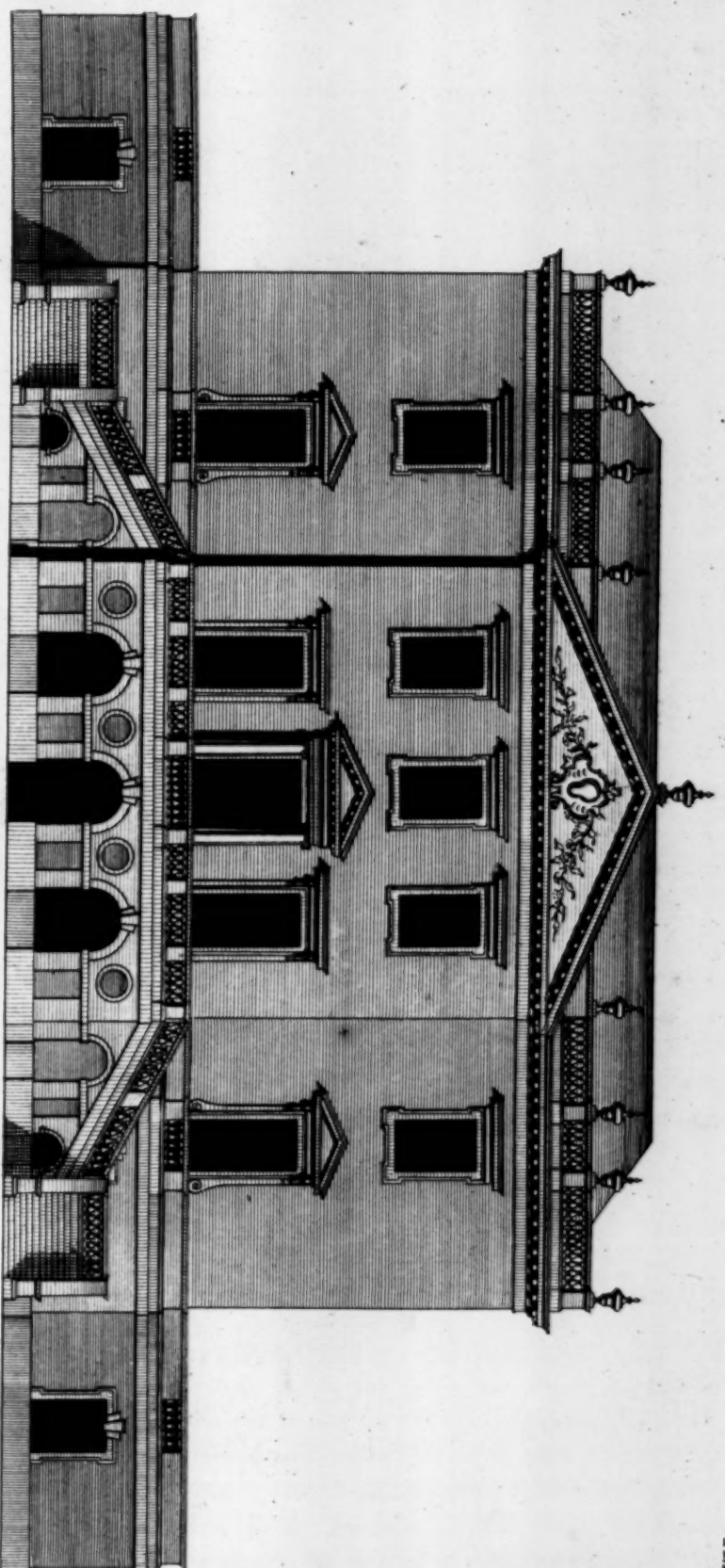
W. Swan Arch. & Published according to Act July 1757. by W. Addison sculp.



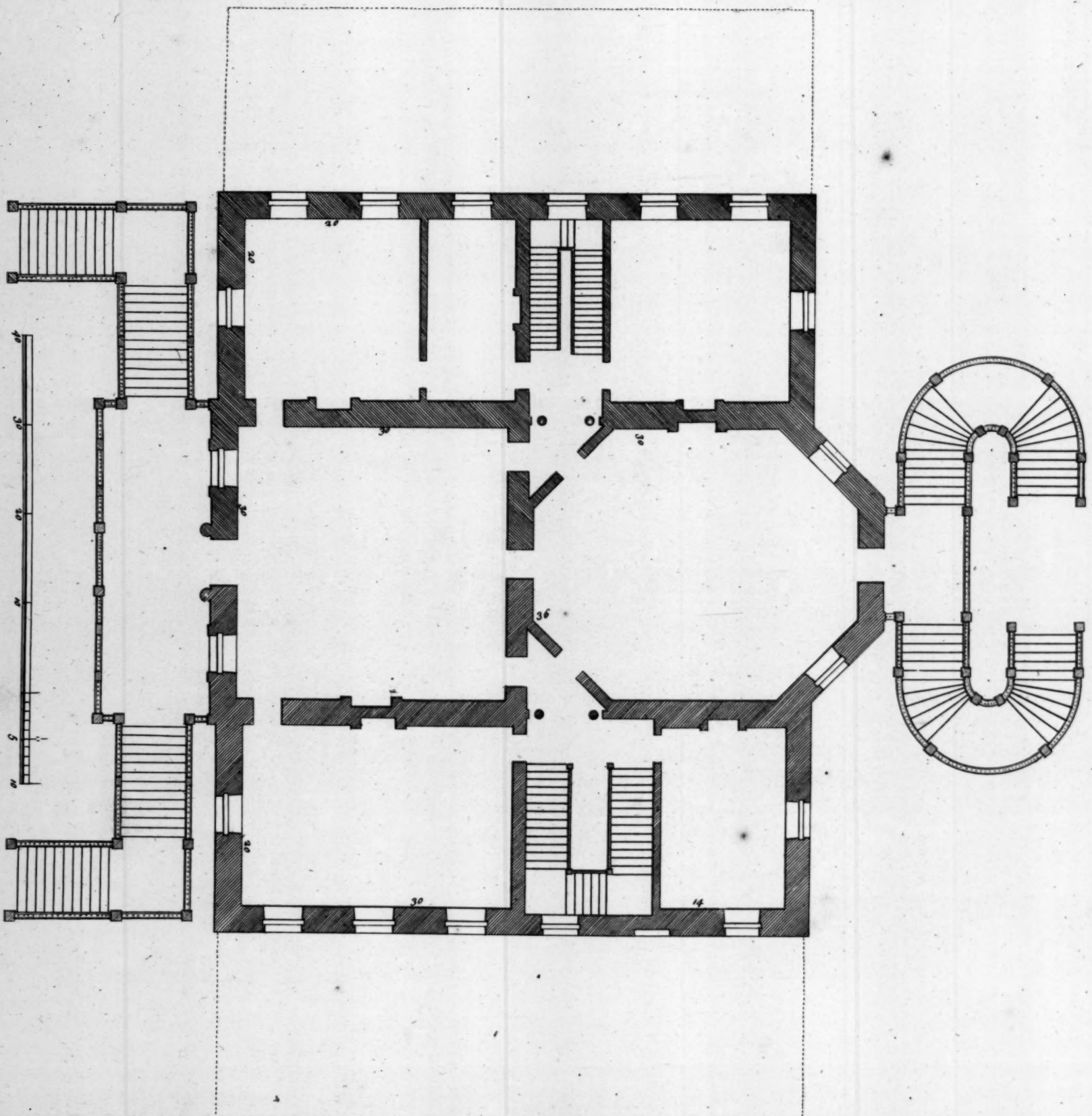


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 All shown Arch. & Published according to Act July. 1757. — J. Alderson sculp.



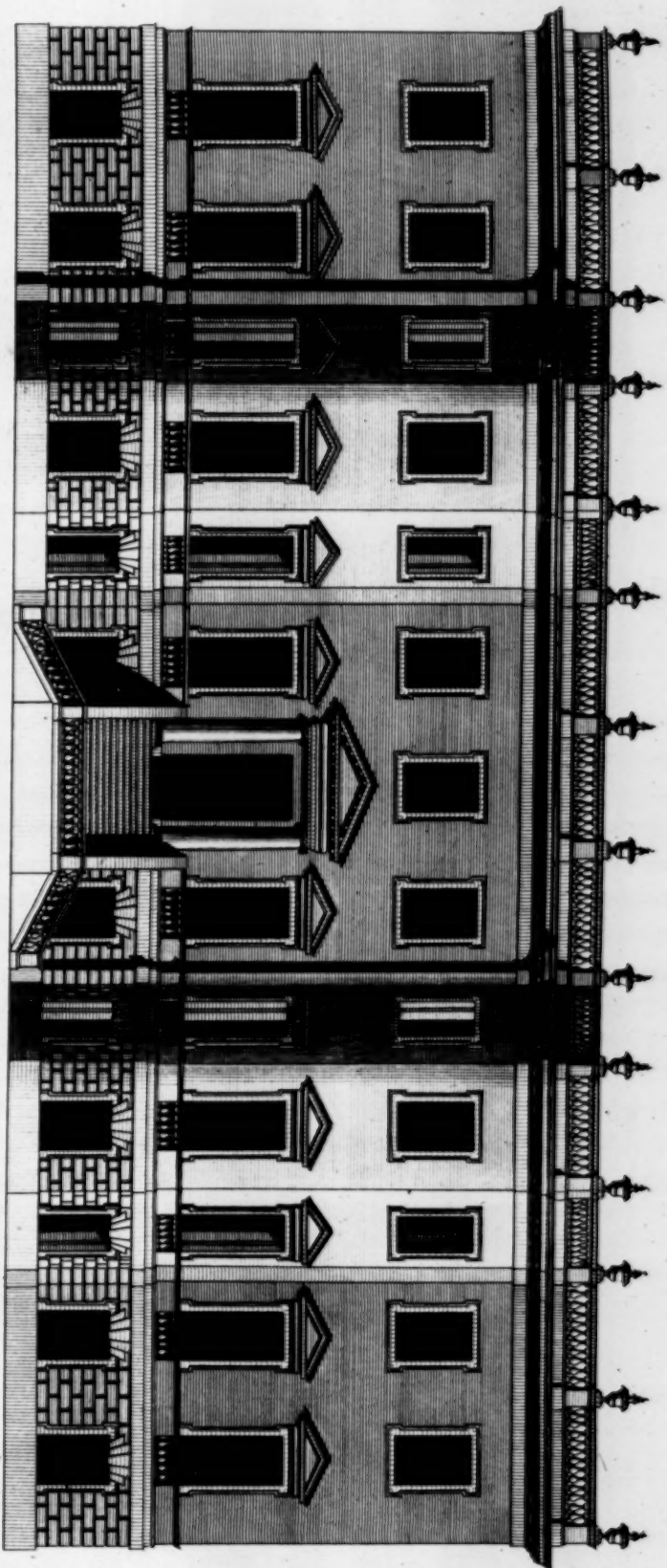


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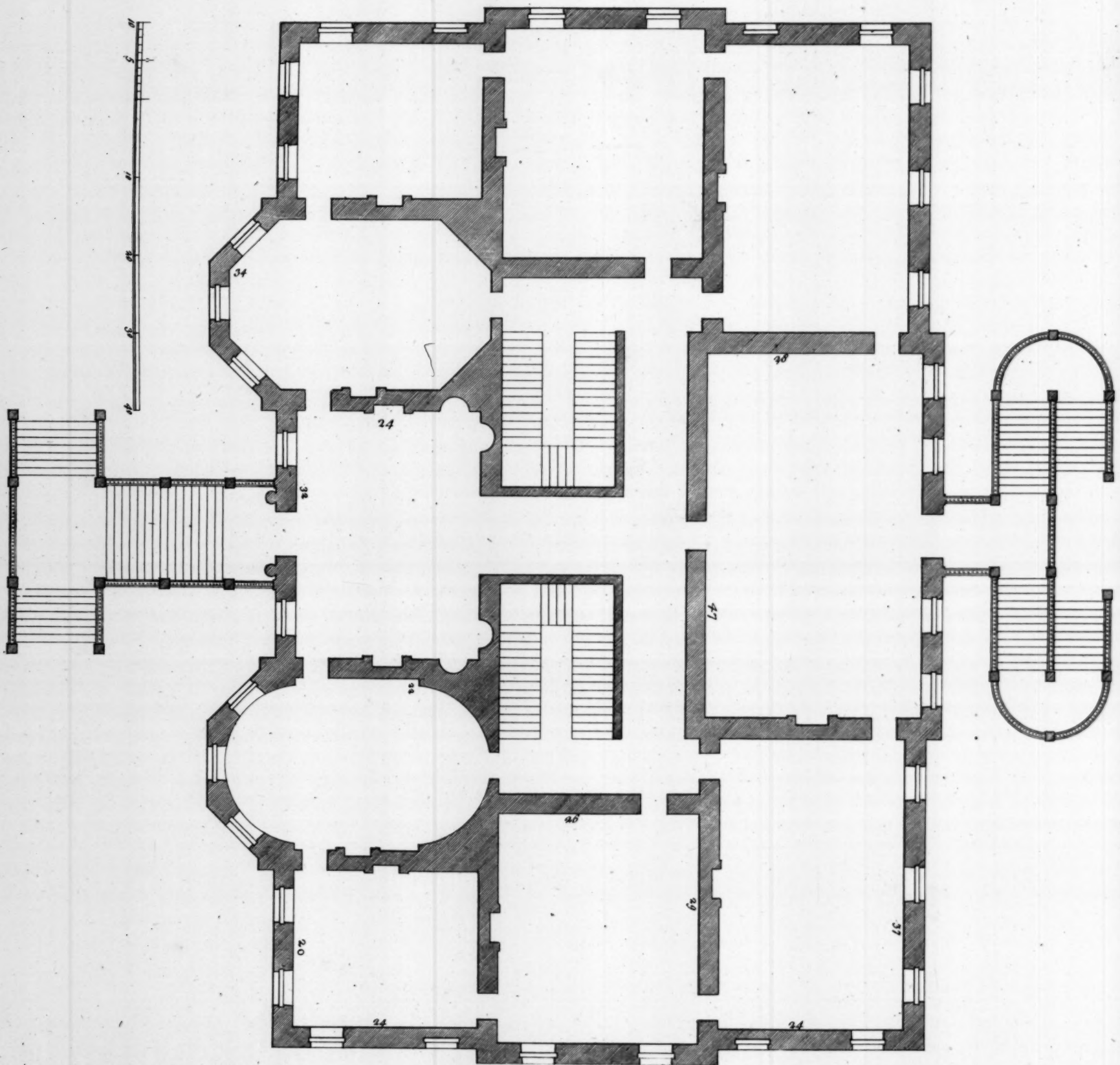


All shown built & finished according to the design of the architect.

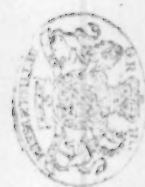


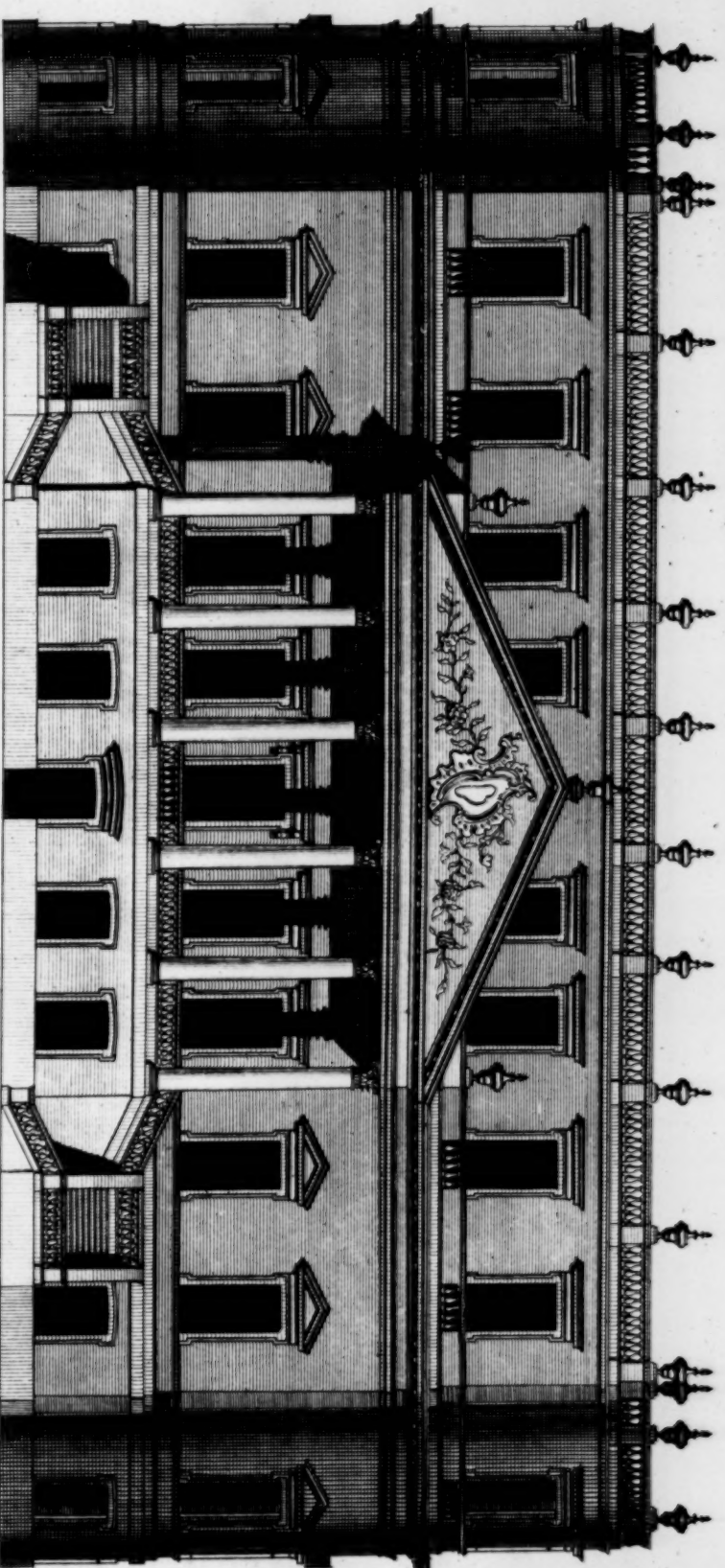


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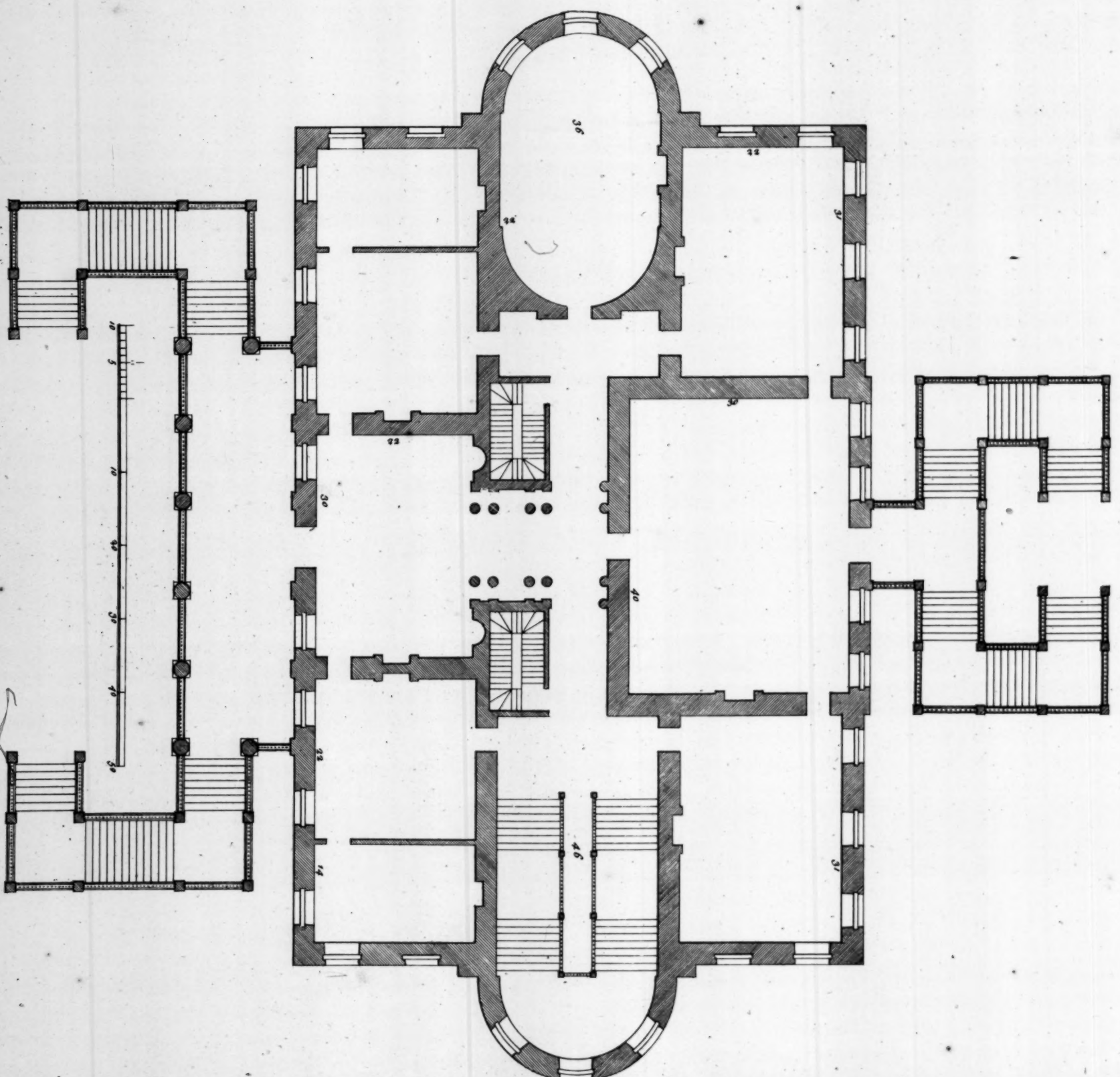


All shown above, & finished according to Act July 1757. On. Addison engr.



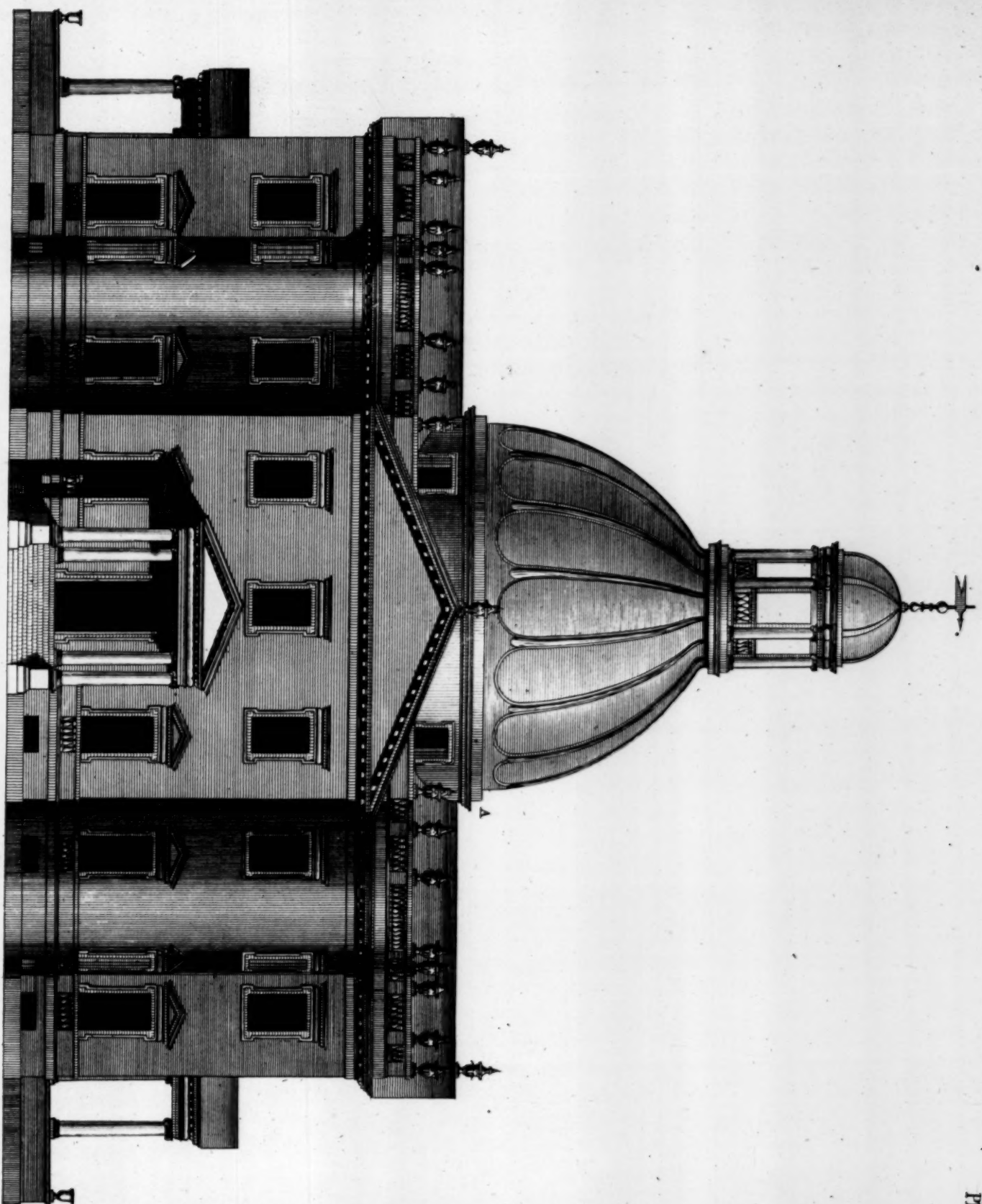


P1.17.

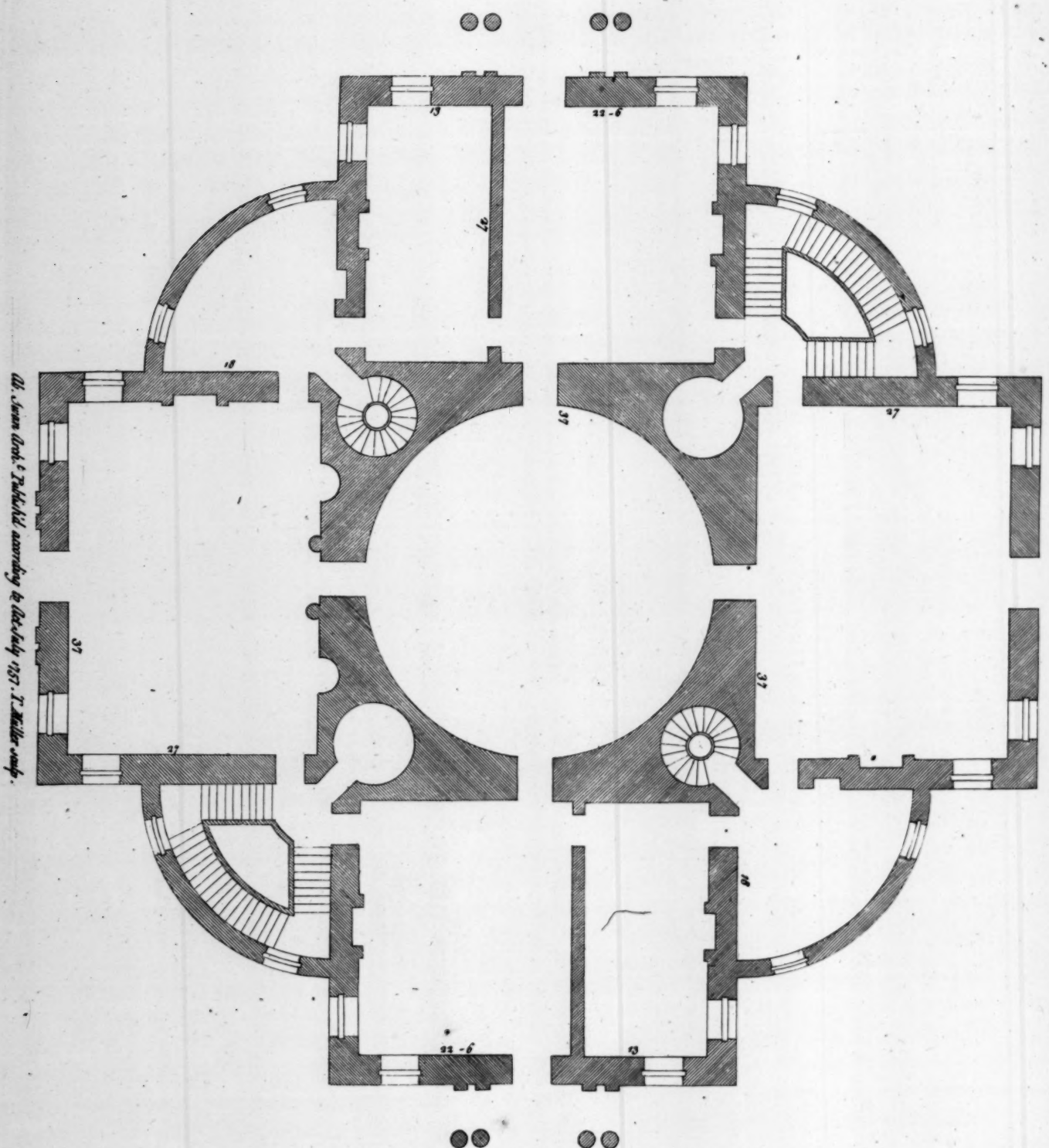


Ms. Juven. Arch. ^TPublished according to text July 1757. In ²Admission copy.



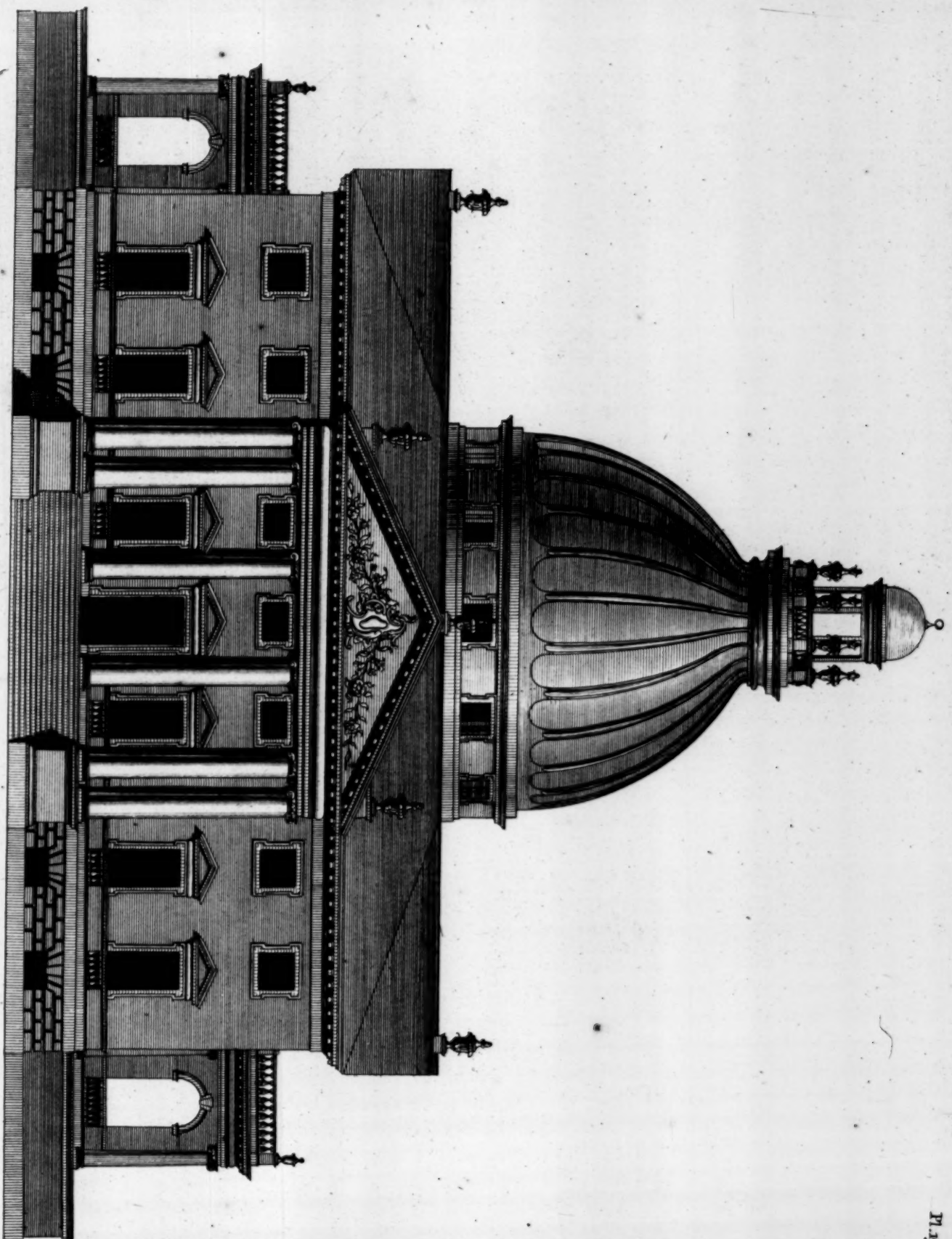


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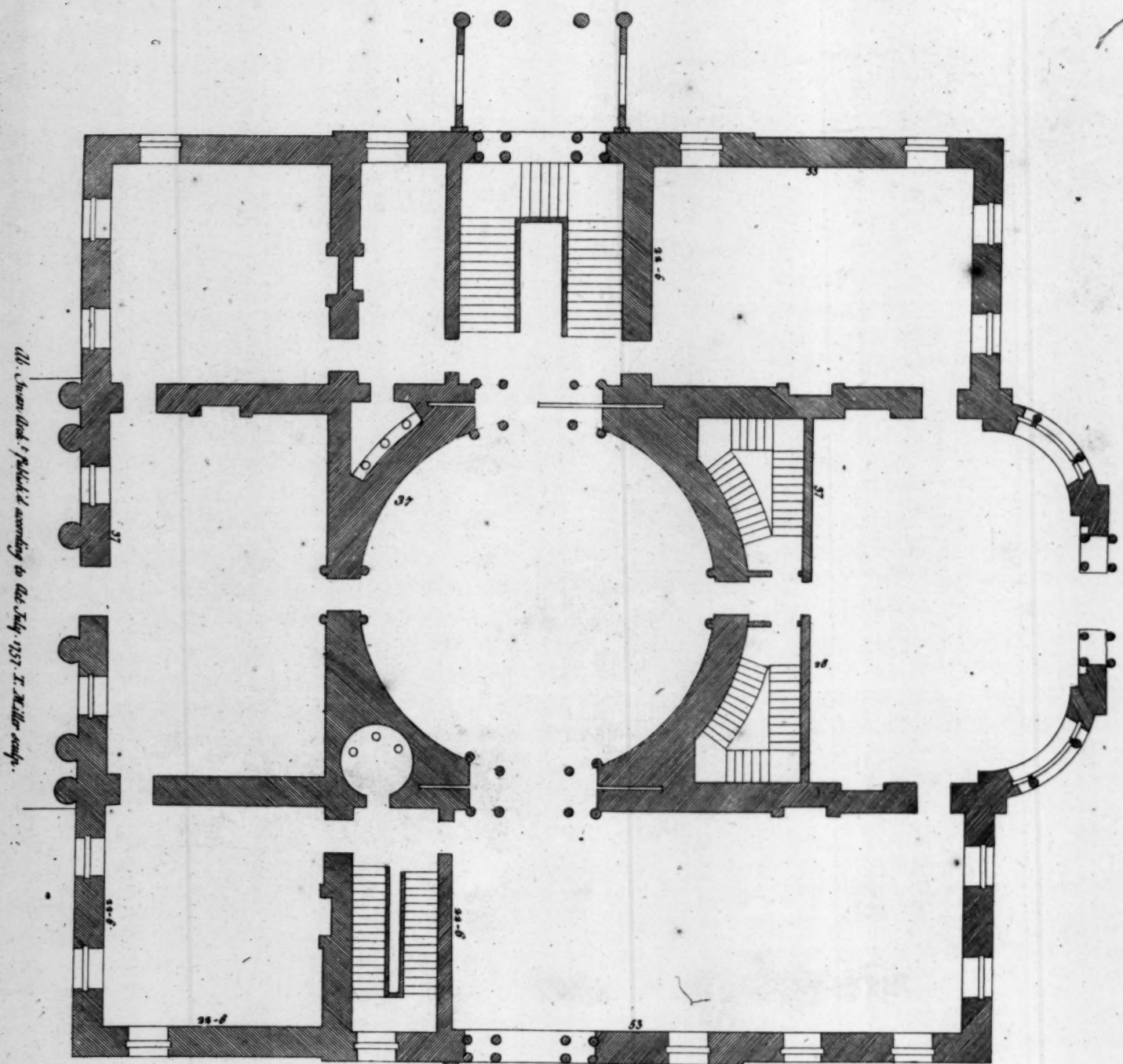


All views taken & published according to the survey of 1837. T. Miller copy.

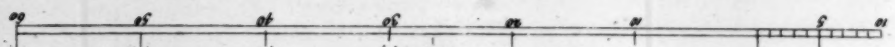




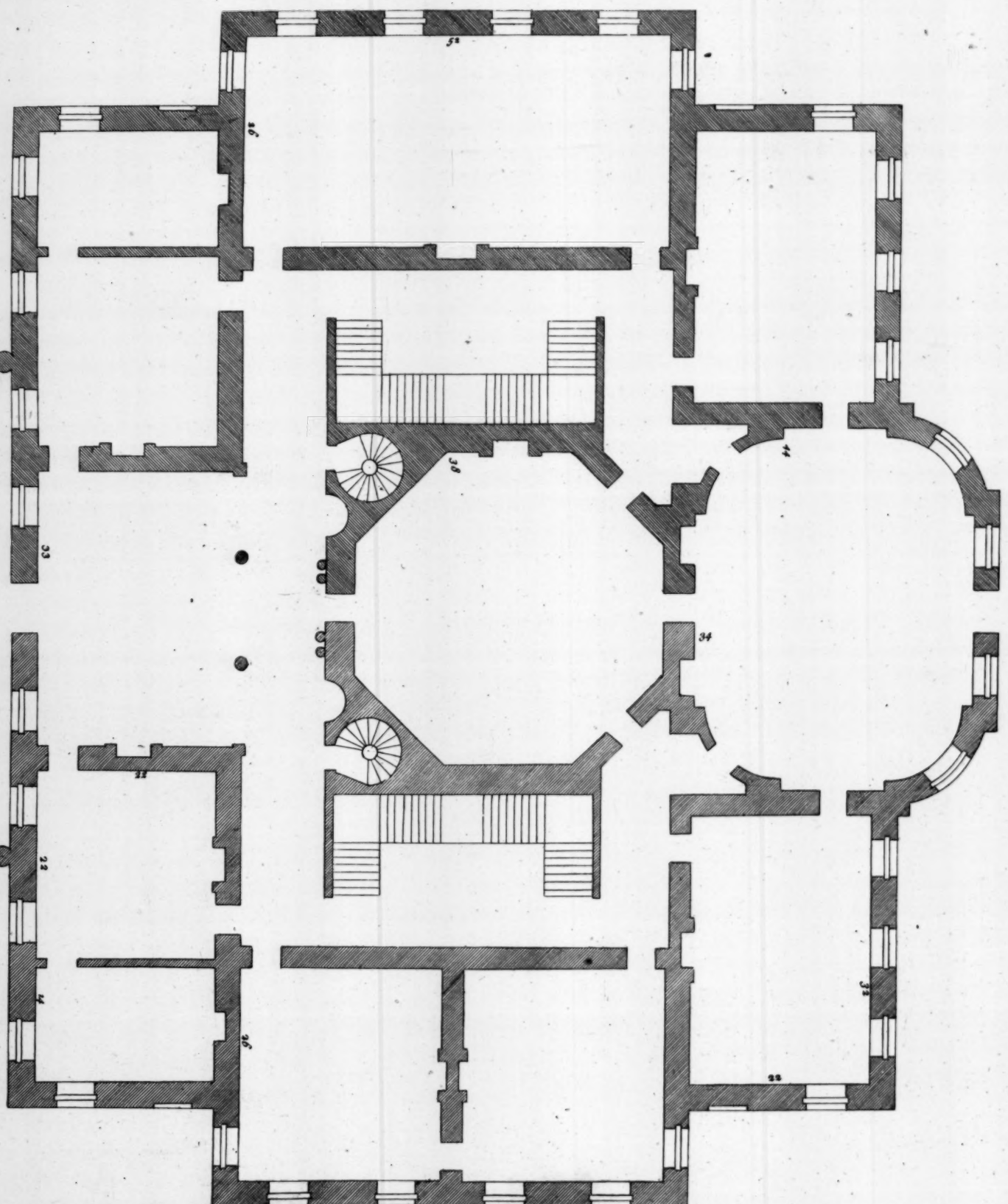
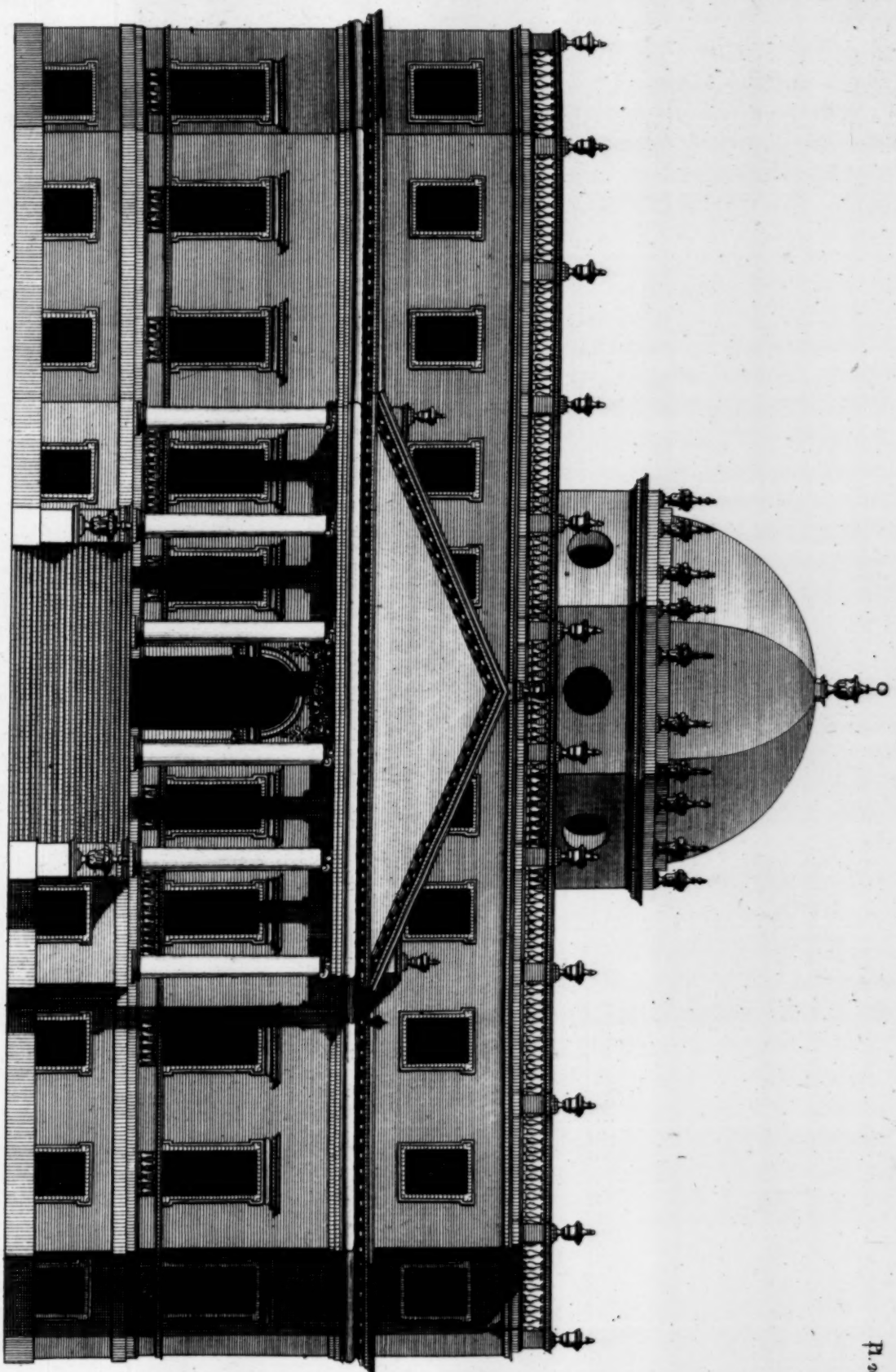
Pl. 39.



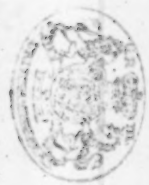
All shown West: & published according to the Survey 1757. J. M. Miller surveyor.

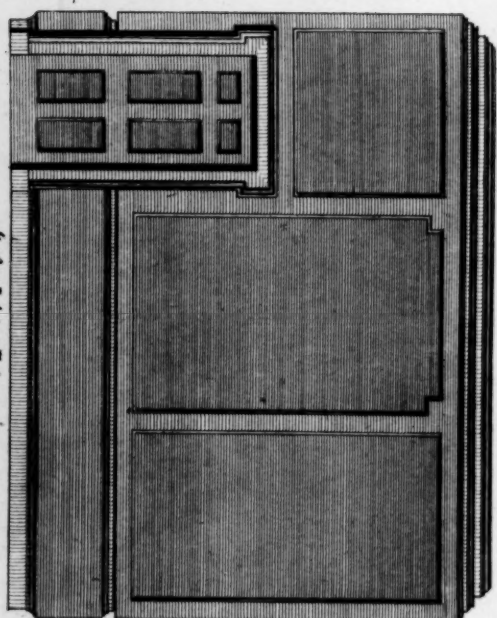
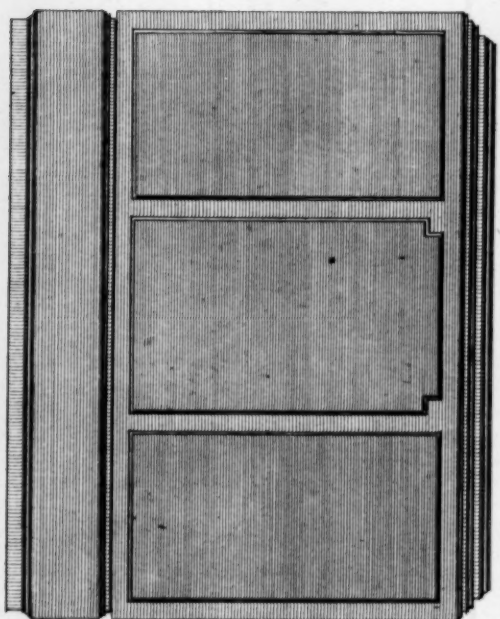
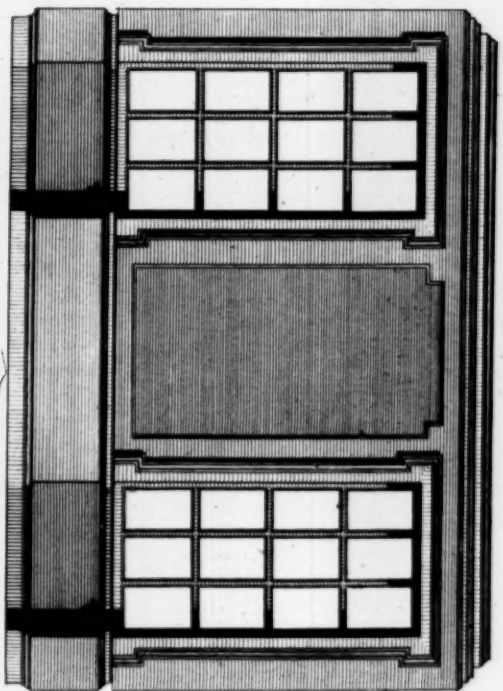
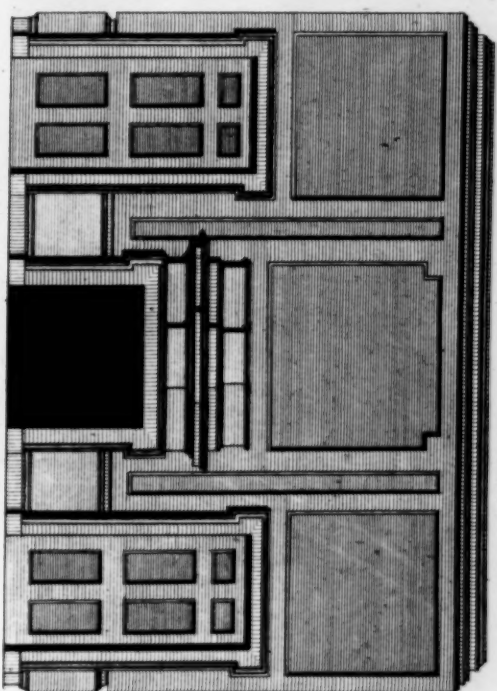






Alt. & width of building according to the plan, 1757. T. Miller copy



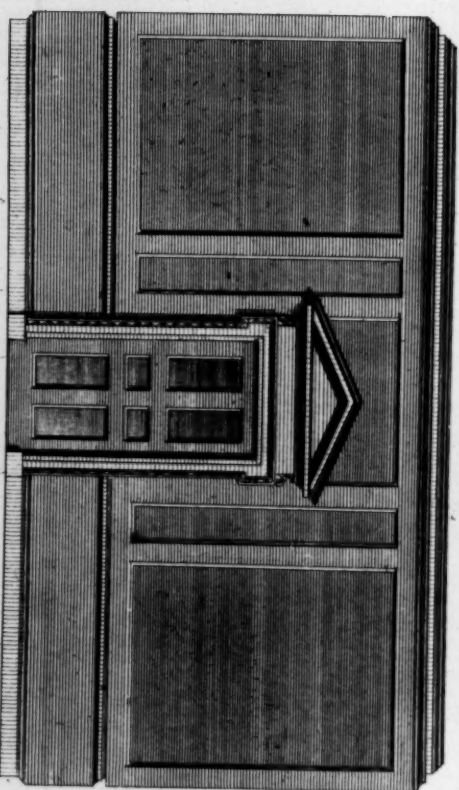
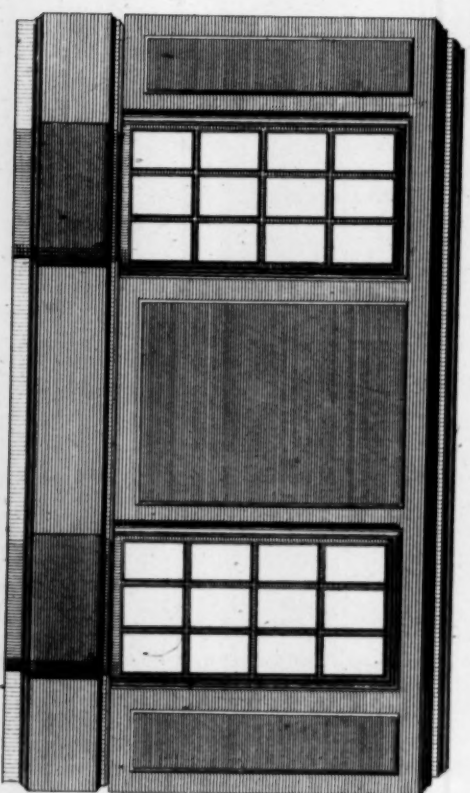
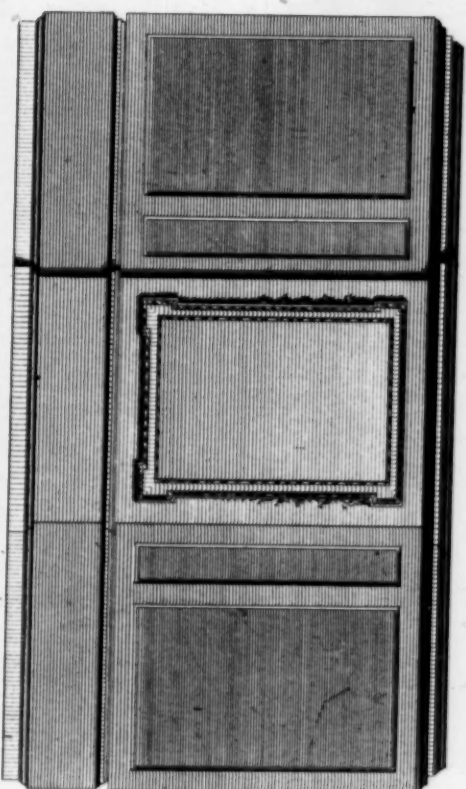
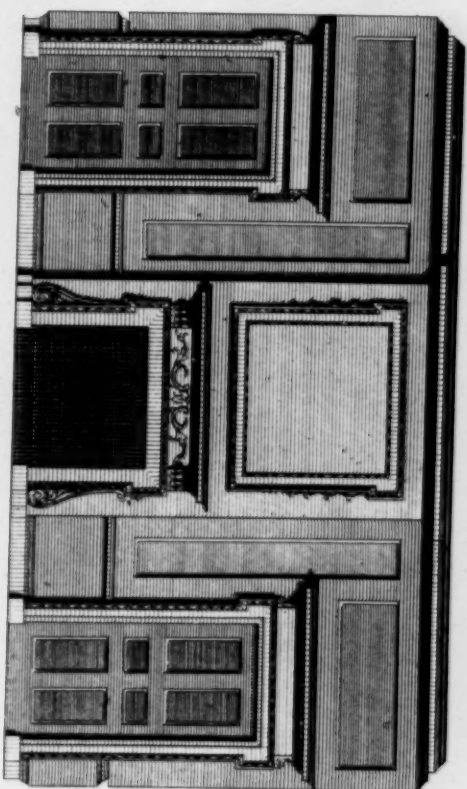


by of one hand to a street.

At. shown above? Published according to the City 1777. No. 2. Addition map.



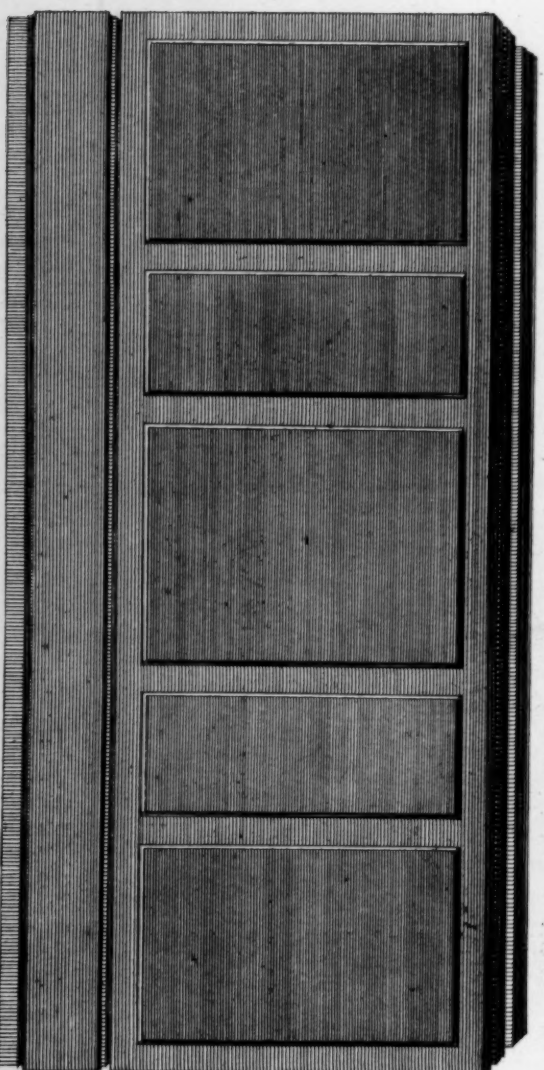
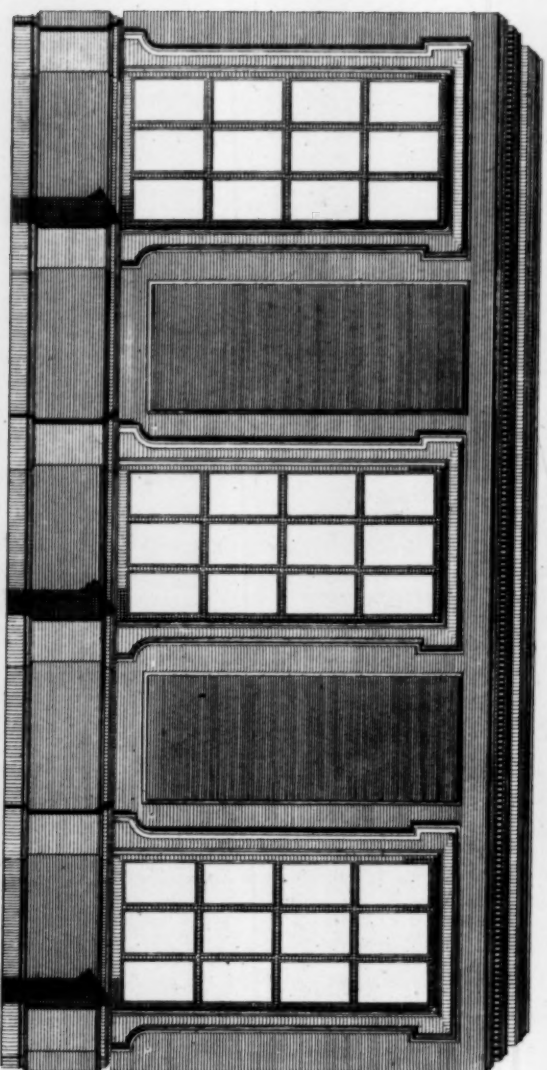
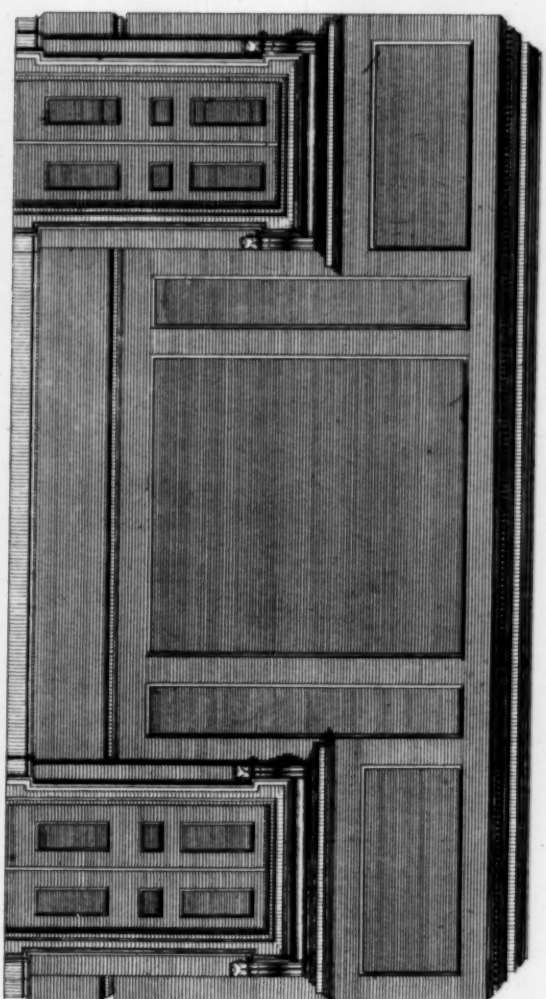
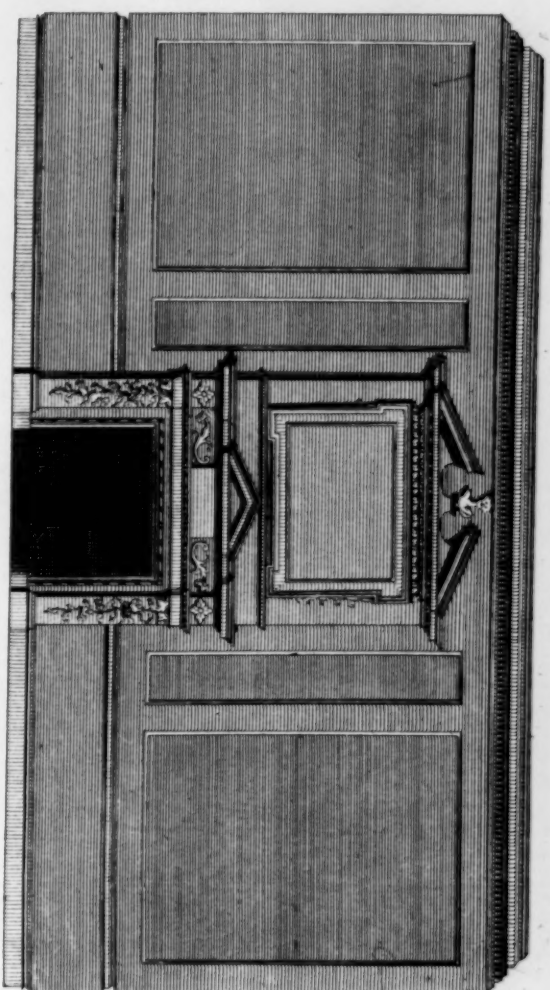
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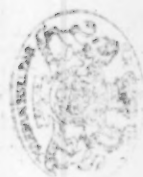
2 of one inch to a foot

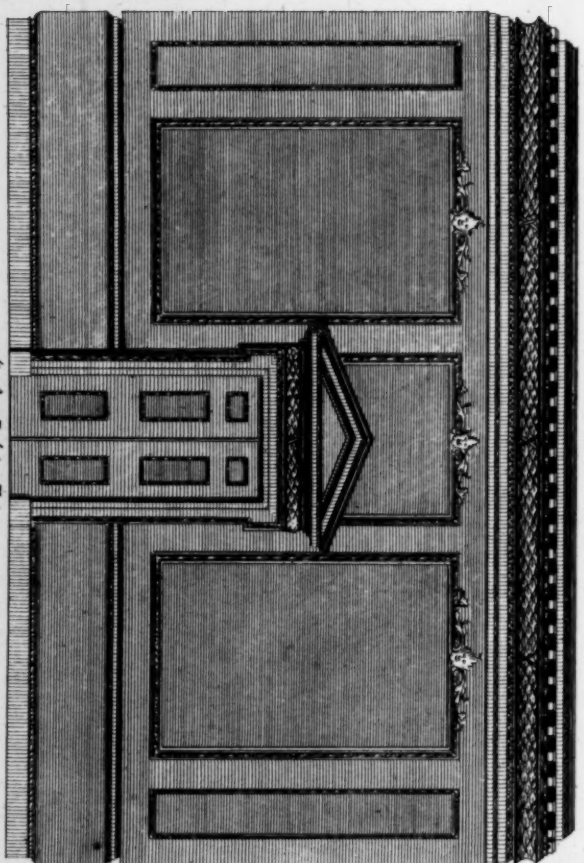
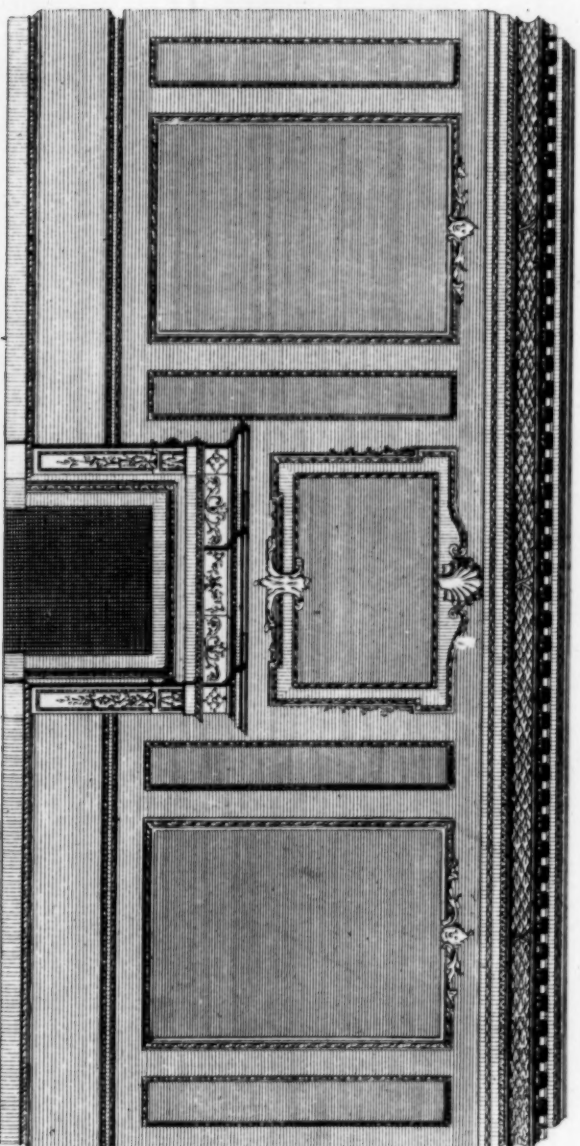
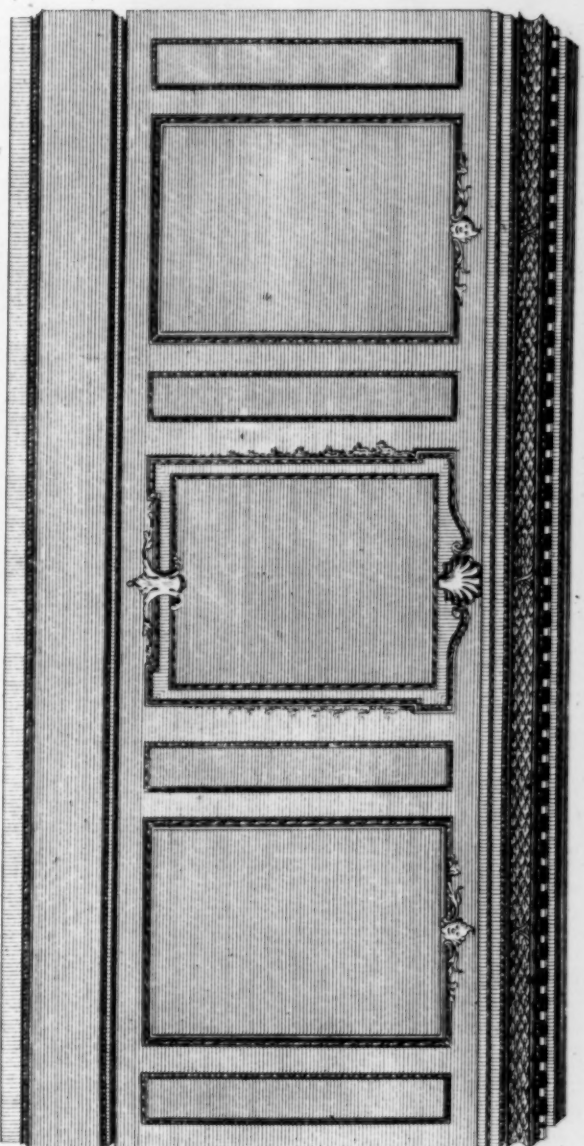
As shown and published according to Act of Parliament July 1837 in 9th volume.





*2 of each to a sheet.
 All shown above published according to the July 1757. In. 2. 1757. 1757.*





It is of one inch to a foot.

Mr. James Smith's Publication according to the Act of 1757. John Wilson, sculp.



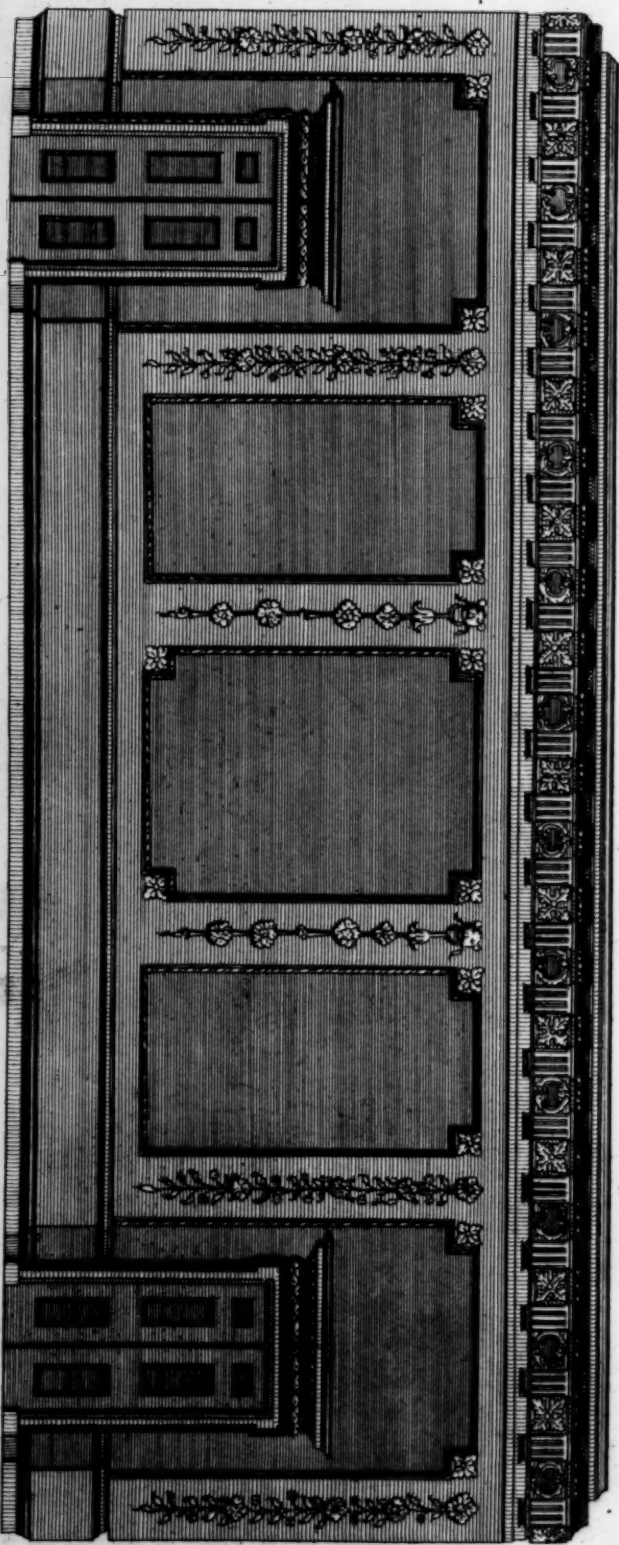
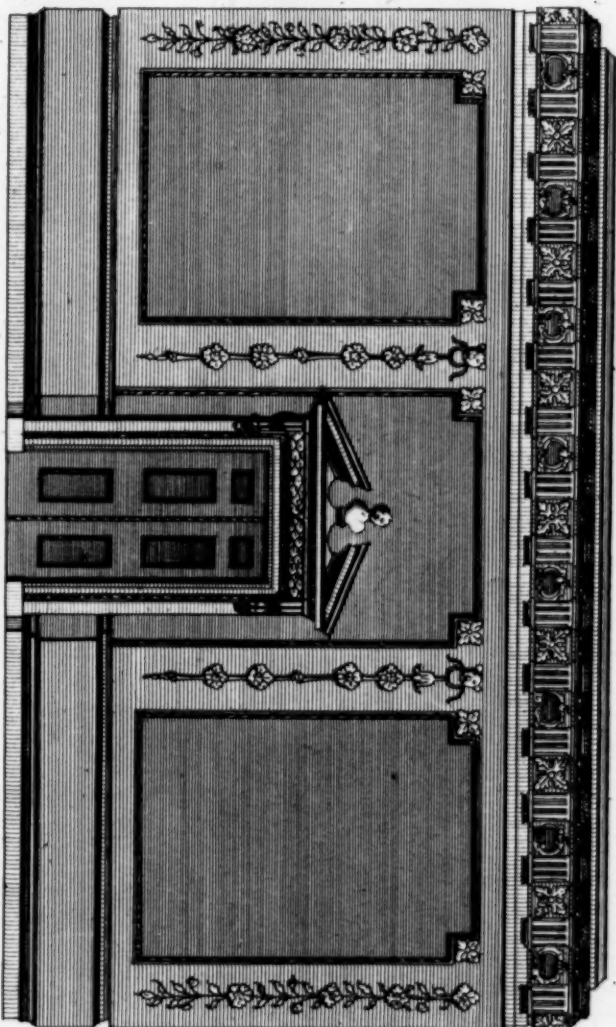
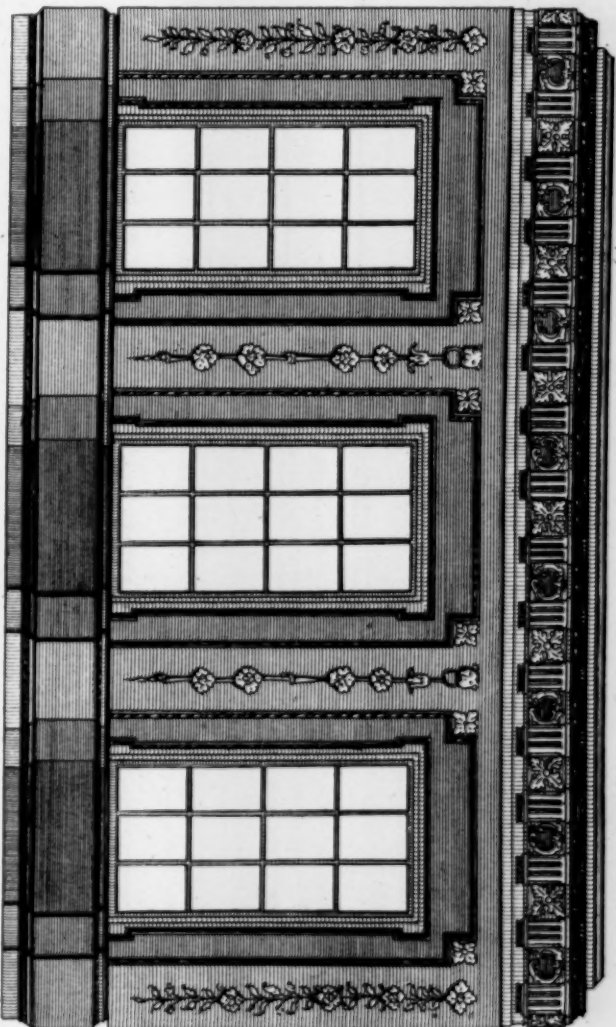


Fig. of entrance to a house

W. C. Green Arch. & Publish. & according to the July 1857. S. W. Miller copy.



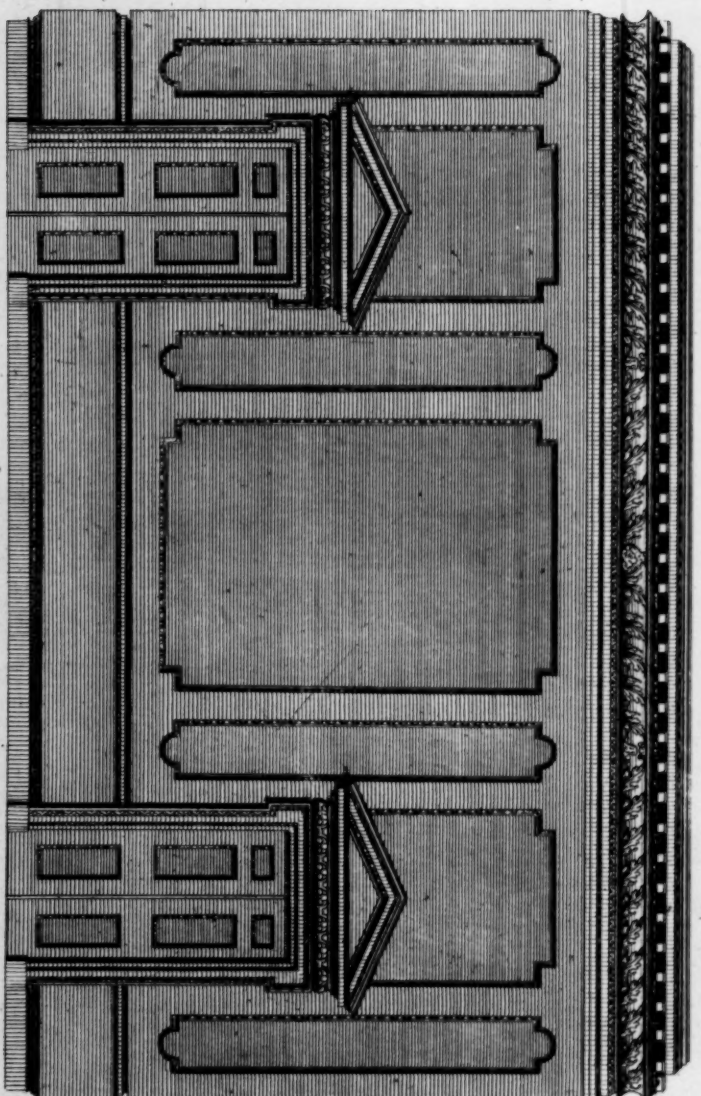
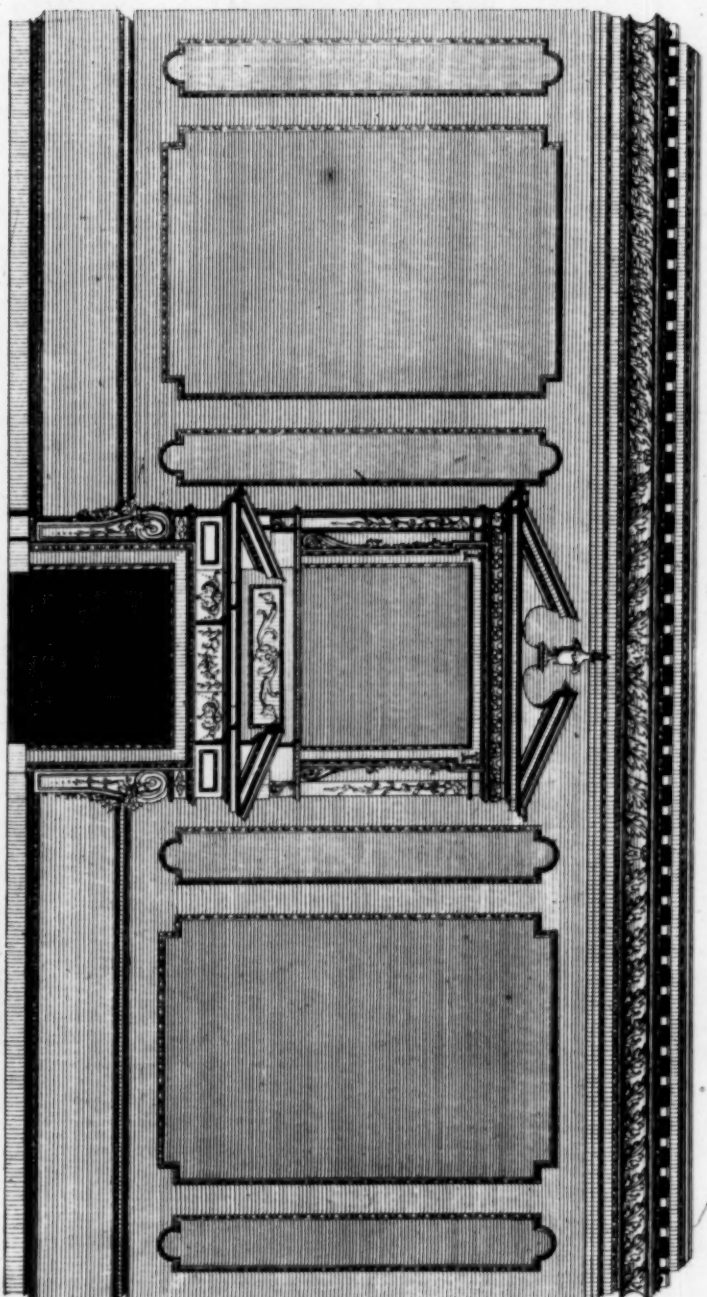
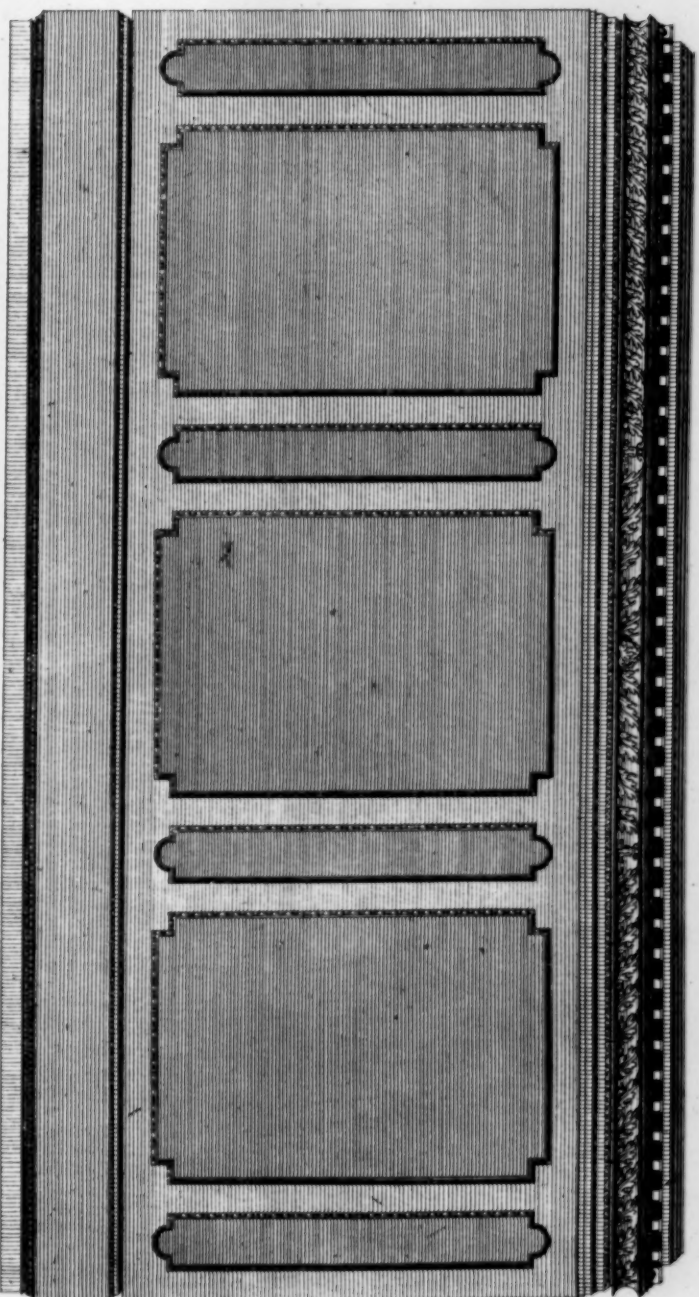
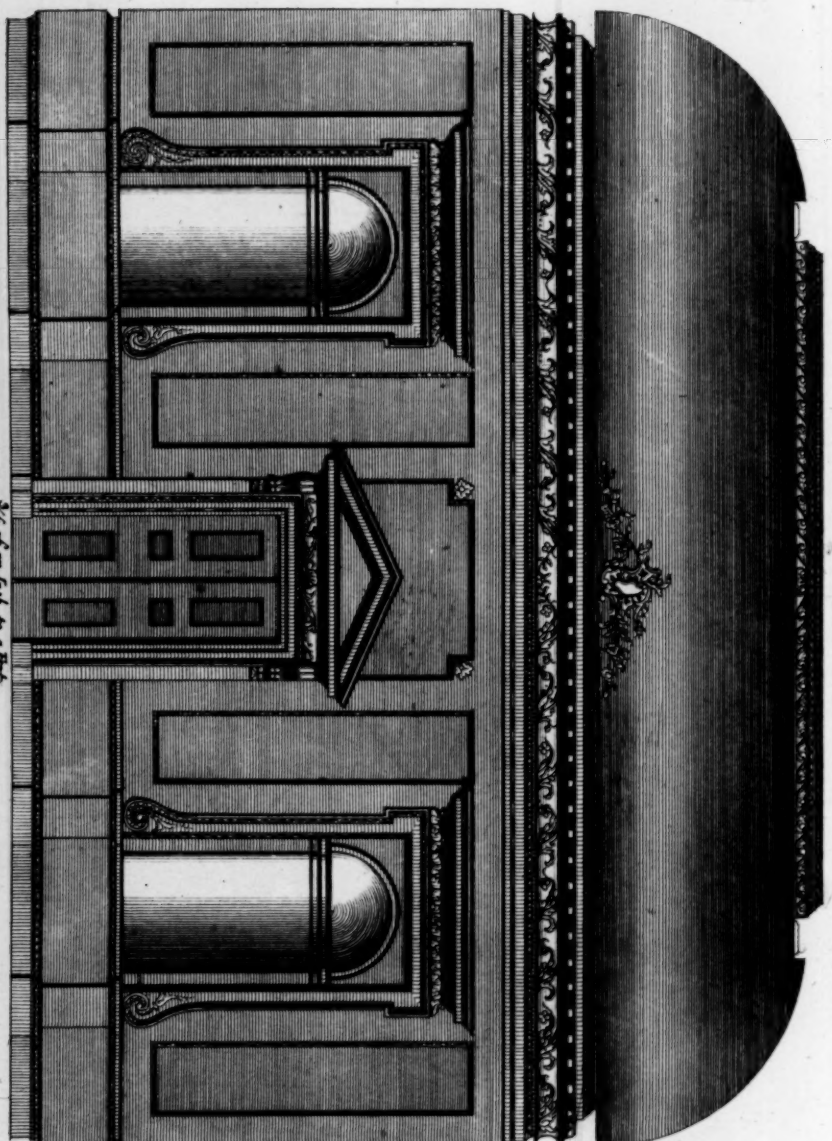
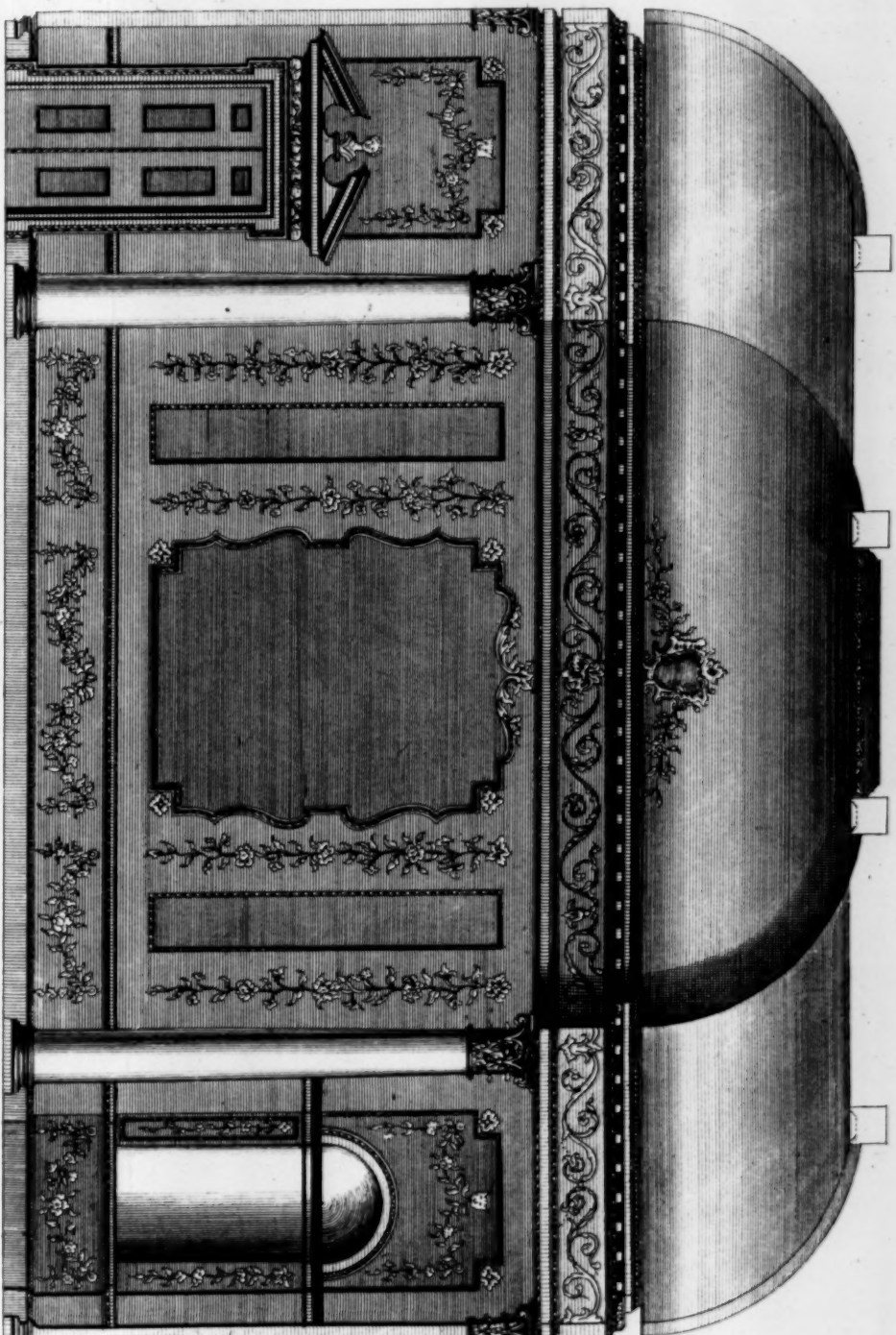


Fig. 1. Plan of a wall to a street

All shown above is published according to the Act of 1753. In the edition of 1753.

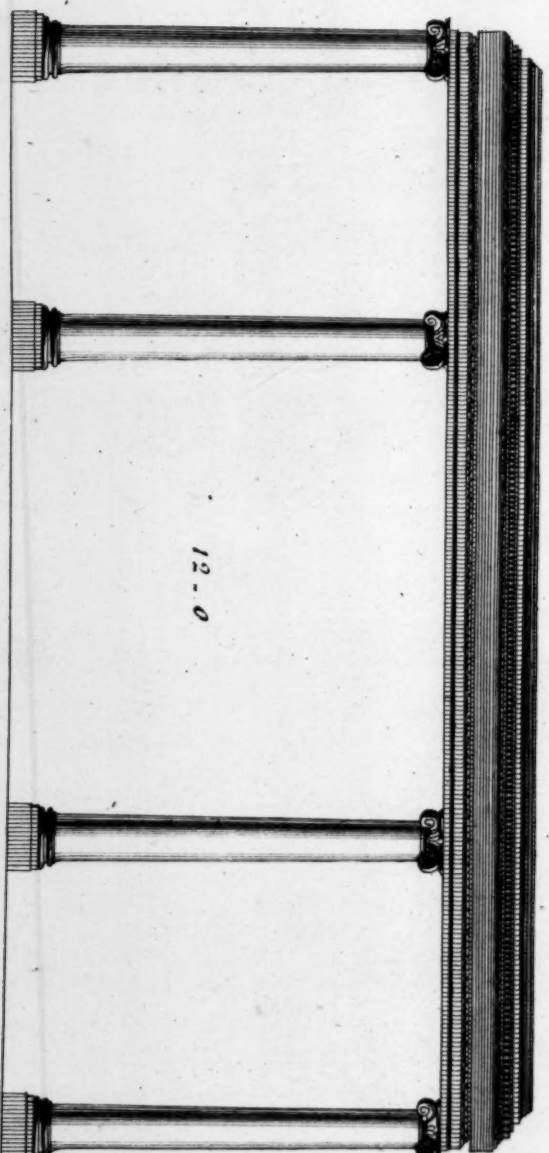
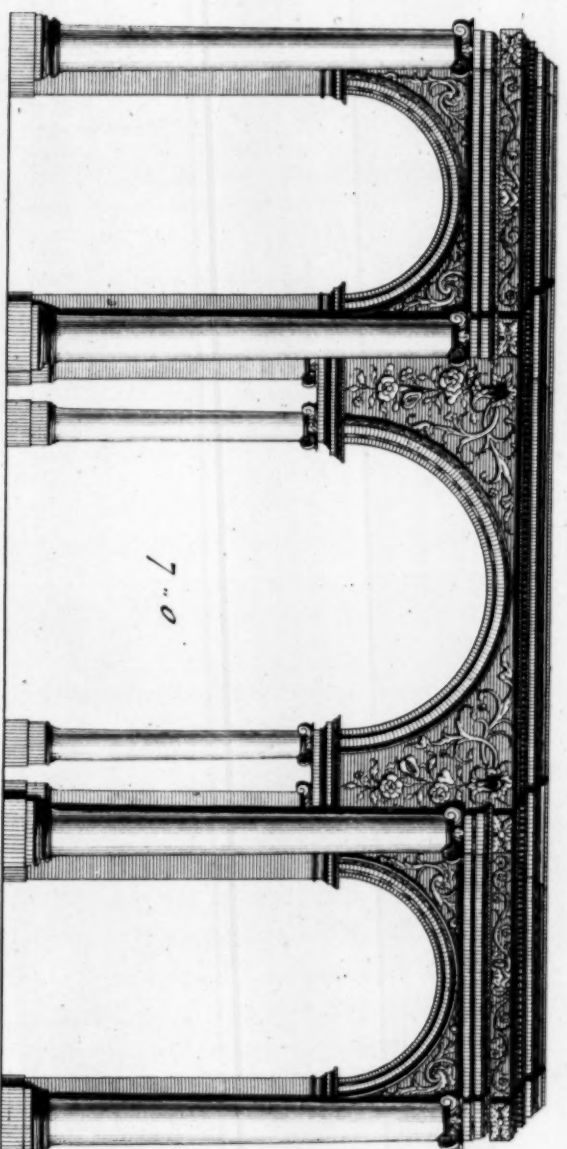
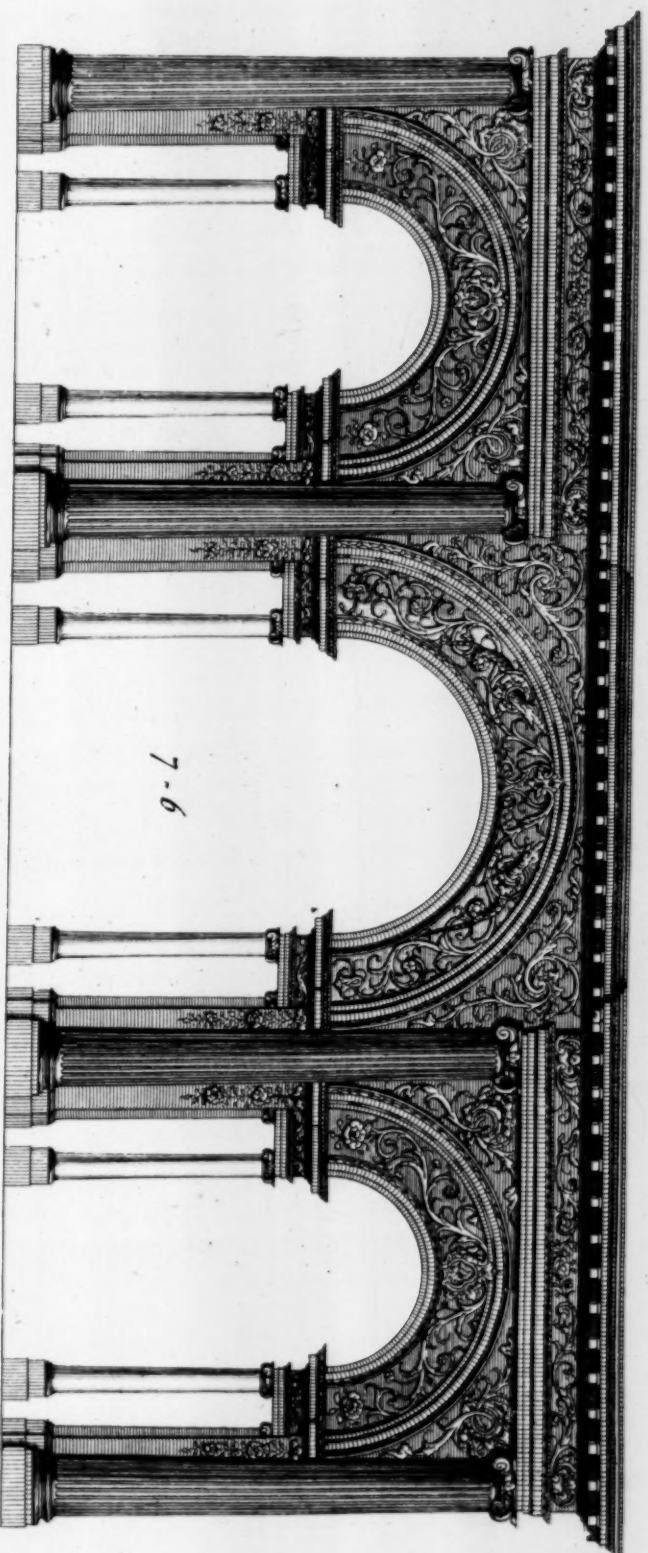




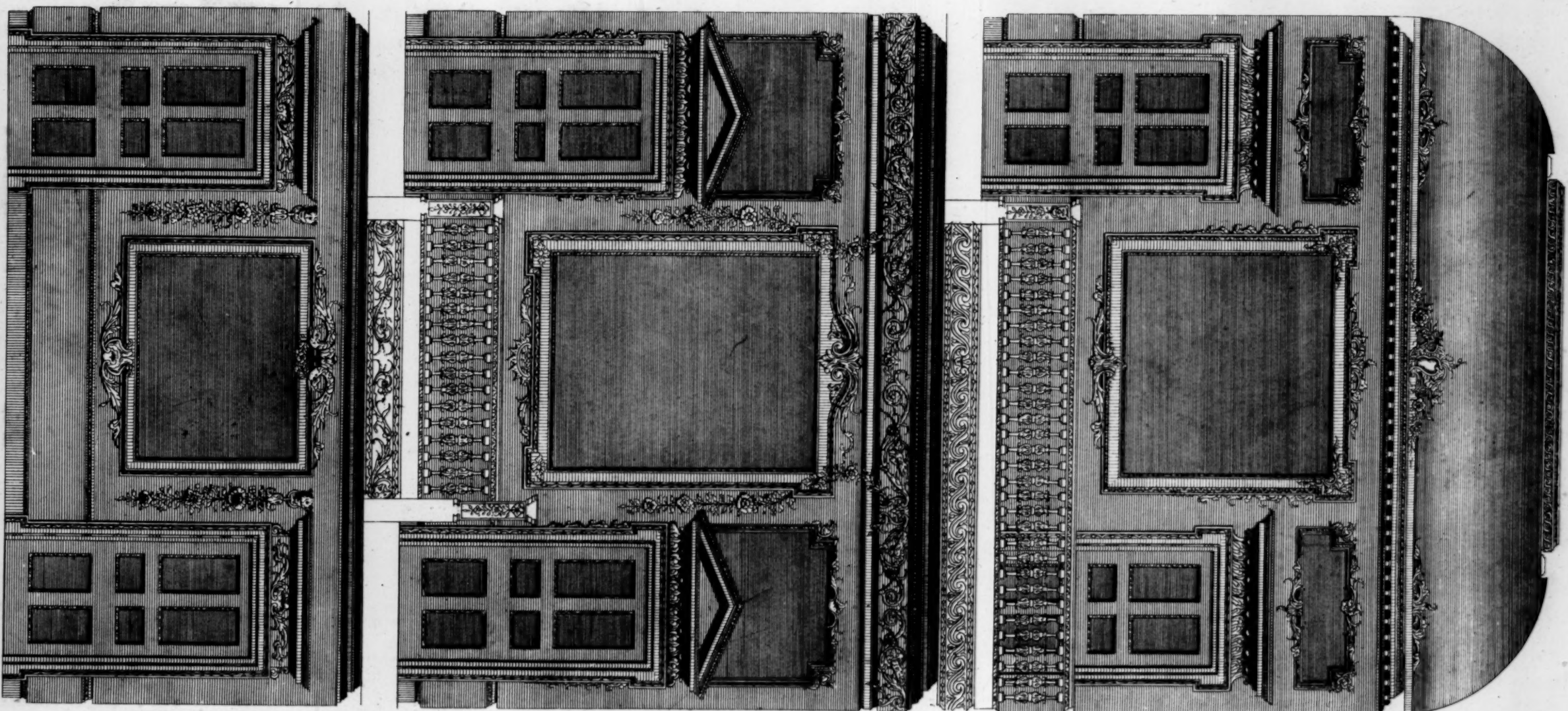
3/8 of an inch to a foot

At. Swanwick's published according to the July 1857. W. H. Miller sculp.





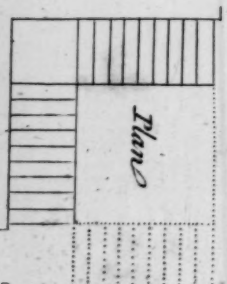




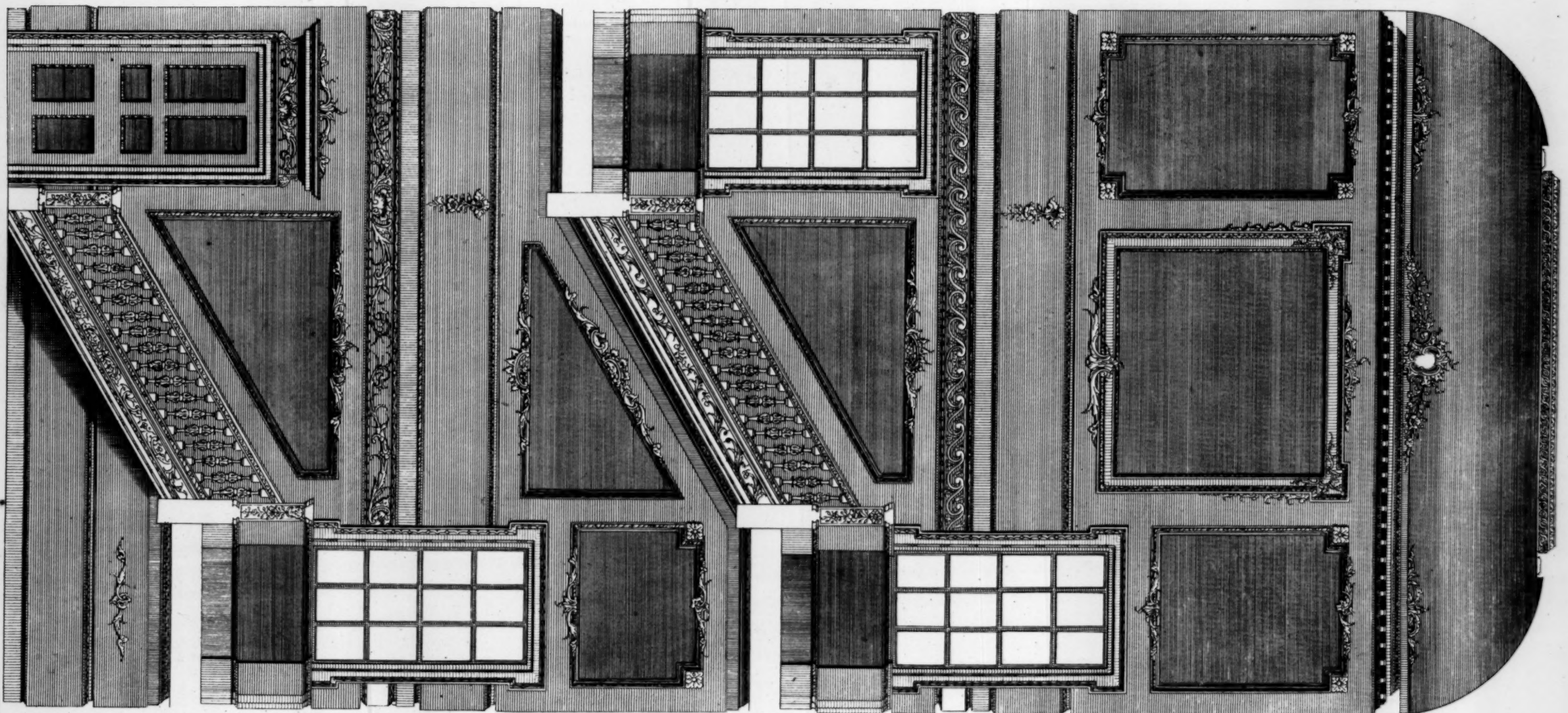
*This and the three following Plates contain a
 View of the interior of the Duke of Athol-house the seat of his Grace
 the Duke of Athol, to whom these are humbly inscribed.
 By his Grace's Order. W. Swan.*

Is of an Arch to a Stair.

W. Swan. Drawn & published according to Act of Parliament. Nov. 28. 1757. T. Miller engraver.

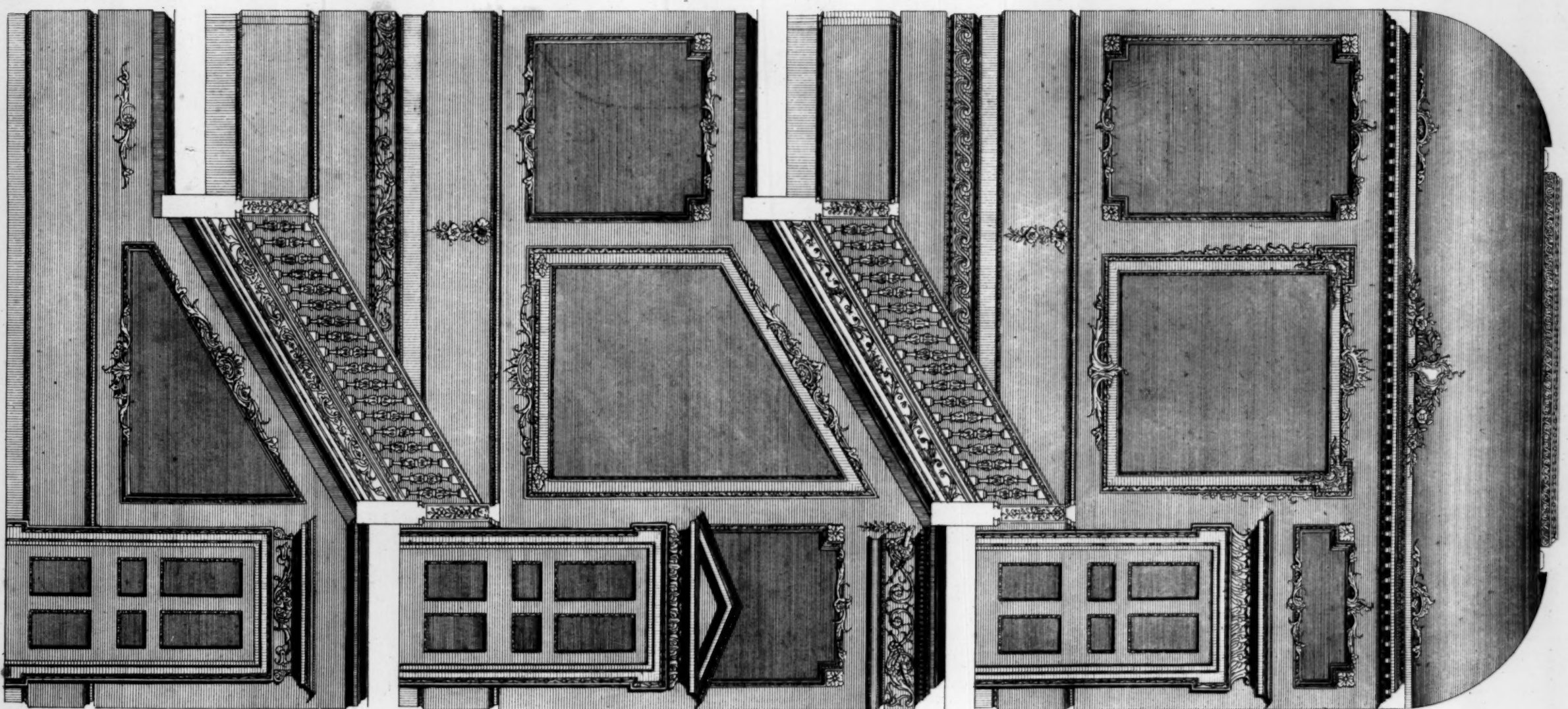






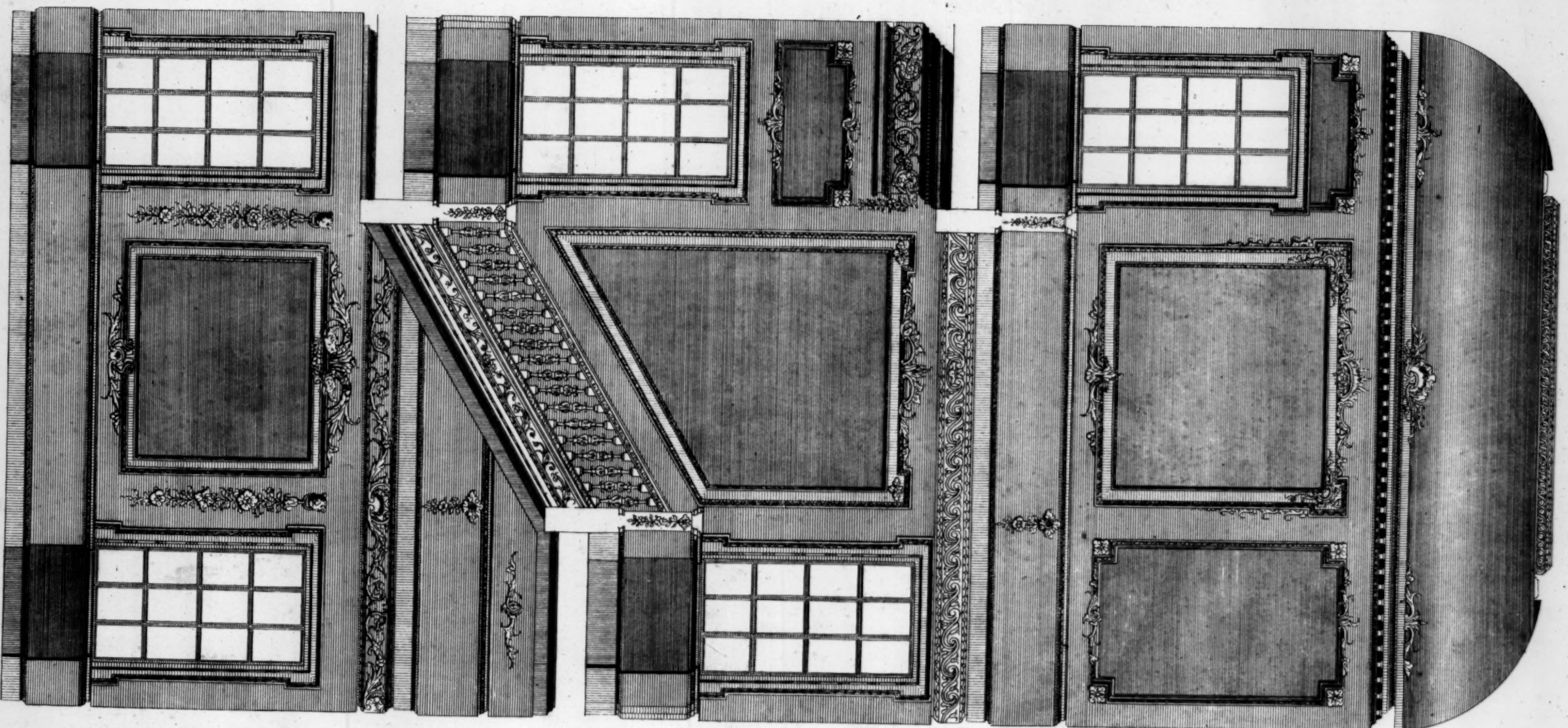
alt. Swan Arch. & published according to Act Nov. 28. 1757. T. Miller sculp.





As shown and published according to Act Nov. 28th 1757. James Addison sculp.



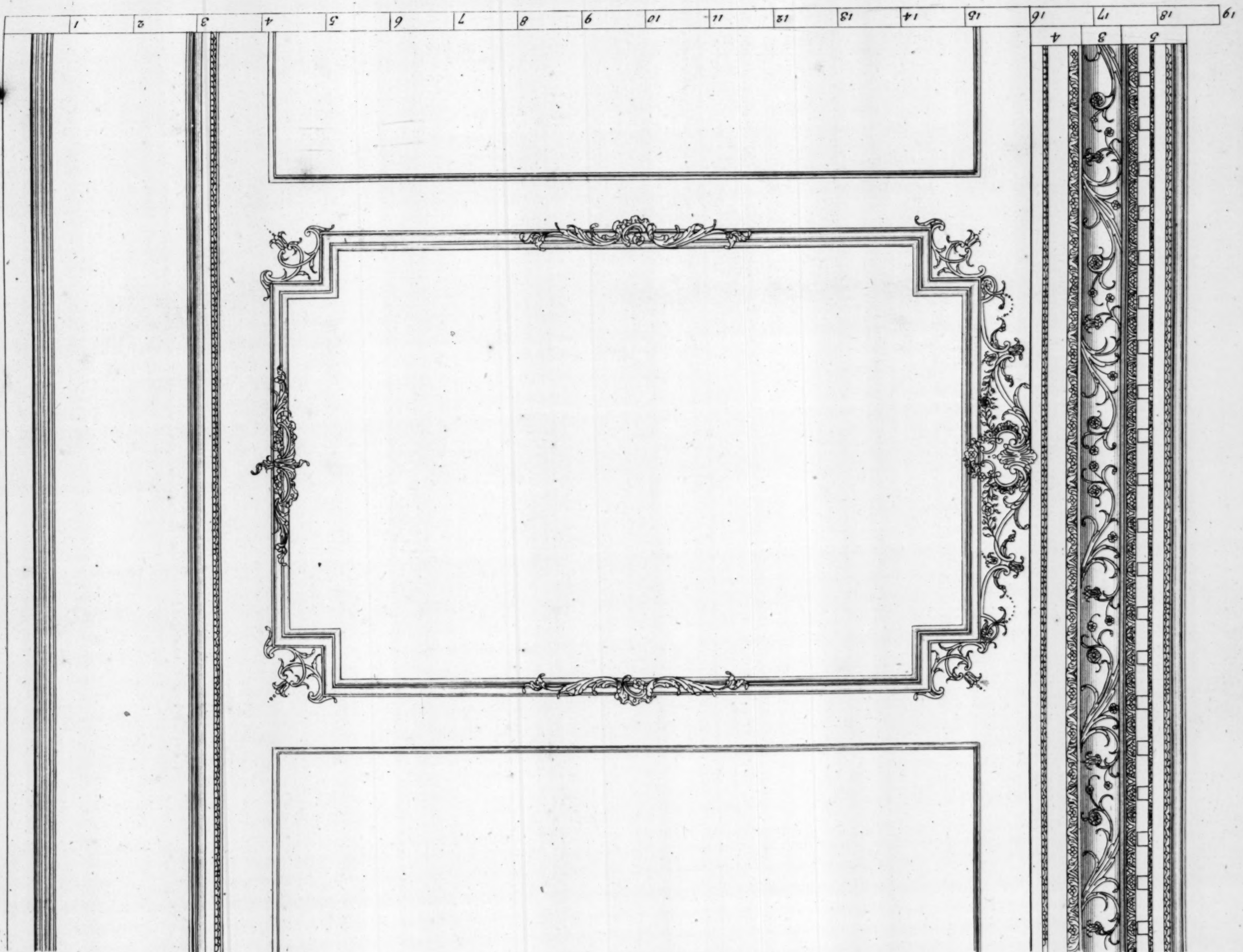


At Athol House.

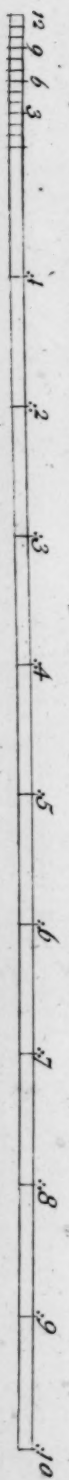
† of an Inch to a Foot.

W. Swanwick's published according to Act Nov. 28. 1757. St. Miller sculp.



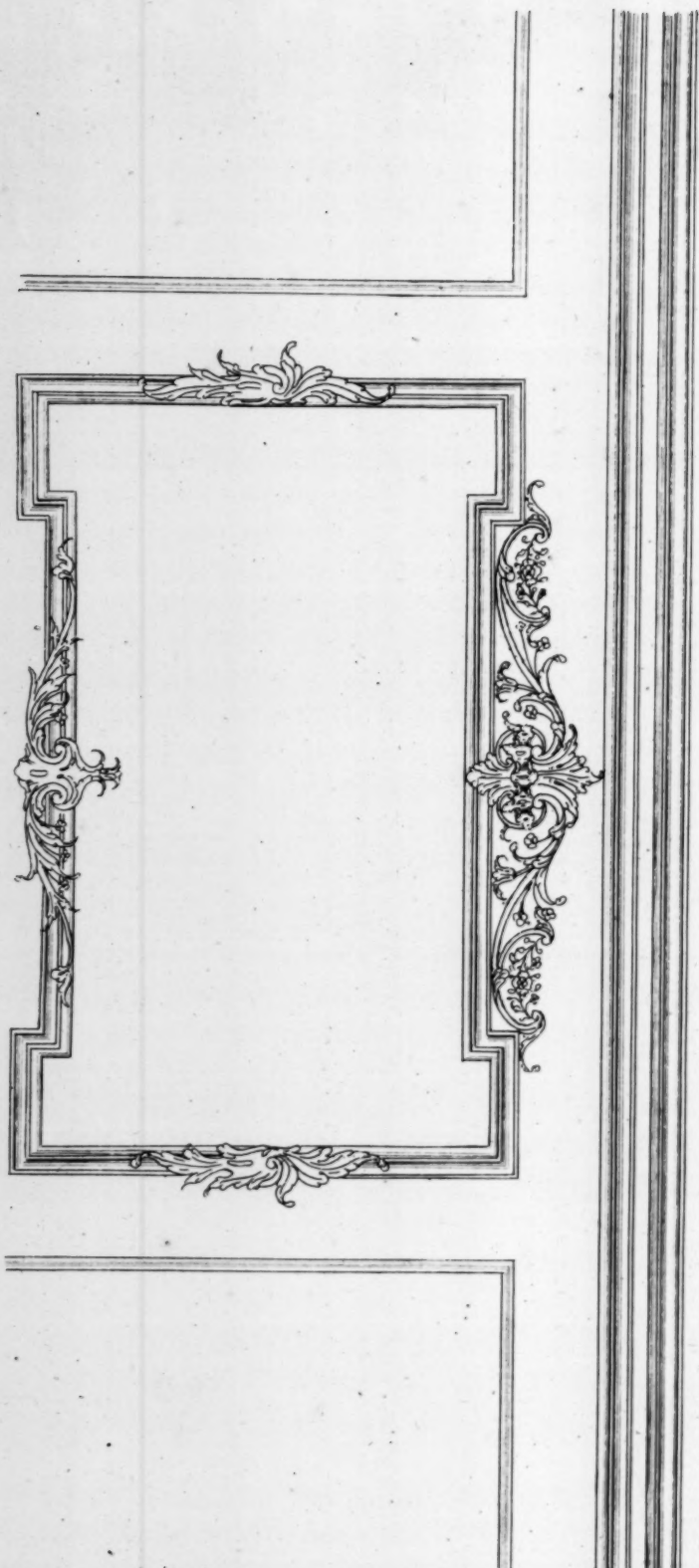
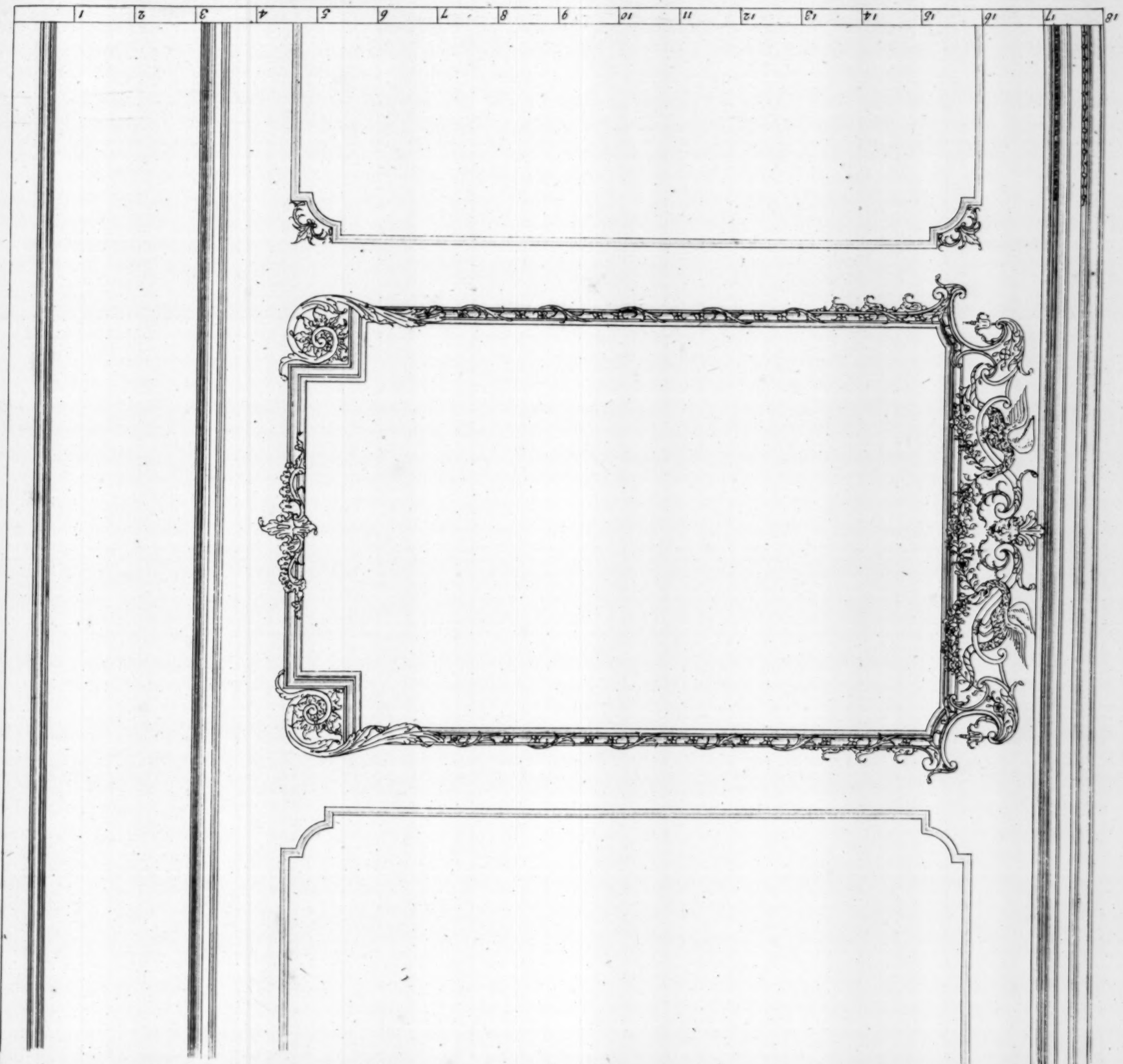


After having so many whole sides of Rooms, I suppose the Centers or Middles, will be sufficient to Complement any of the following Designs.



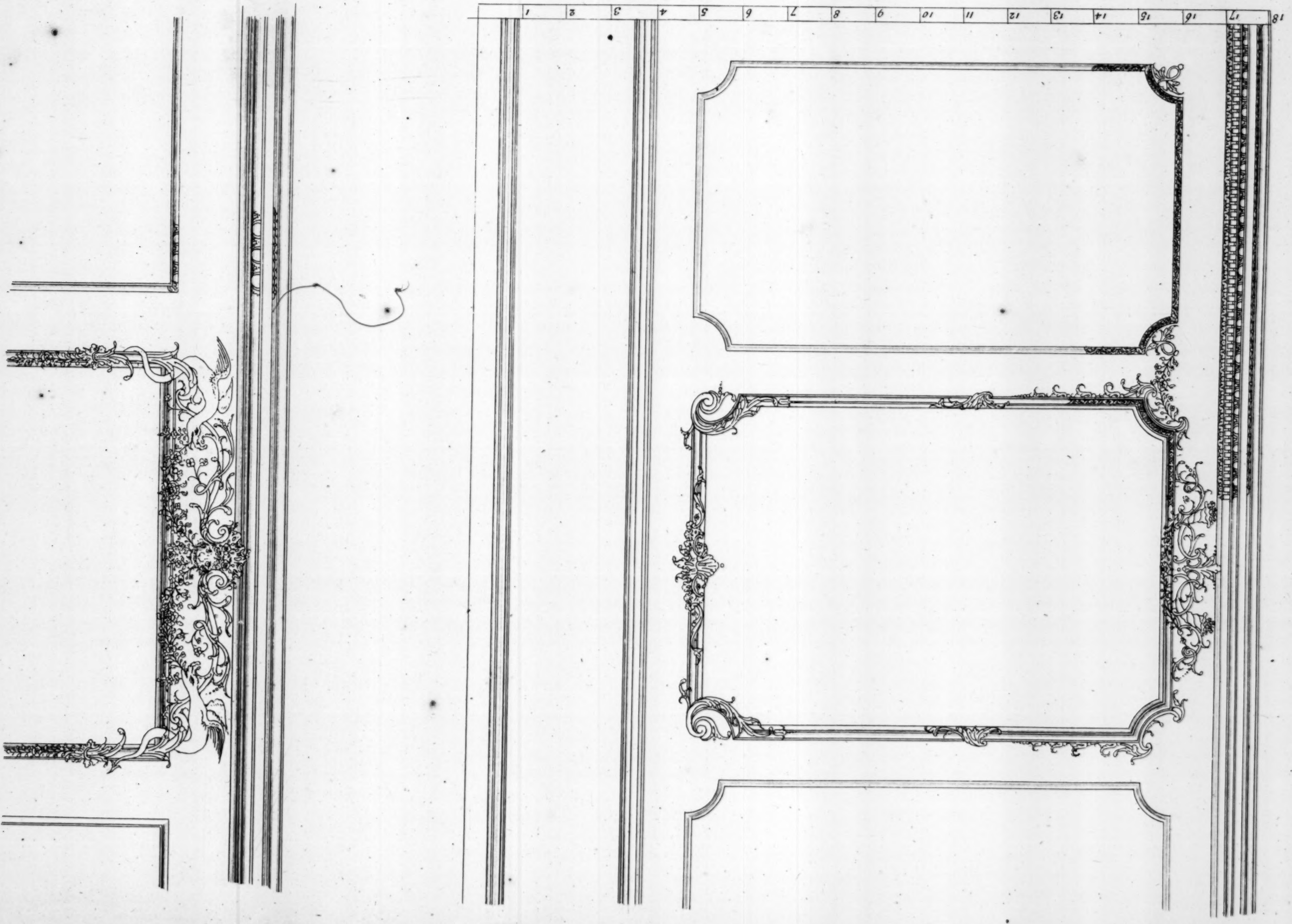
W. Dean Archt. published according to Act Oct: 11th 1757. Sth Addition 1764.





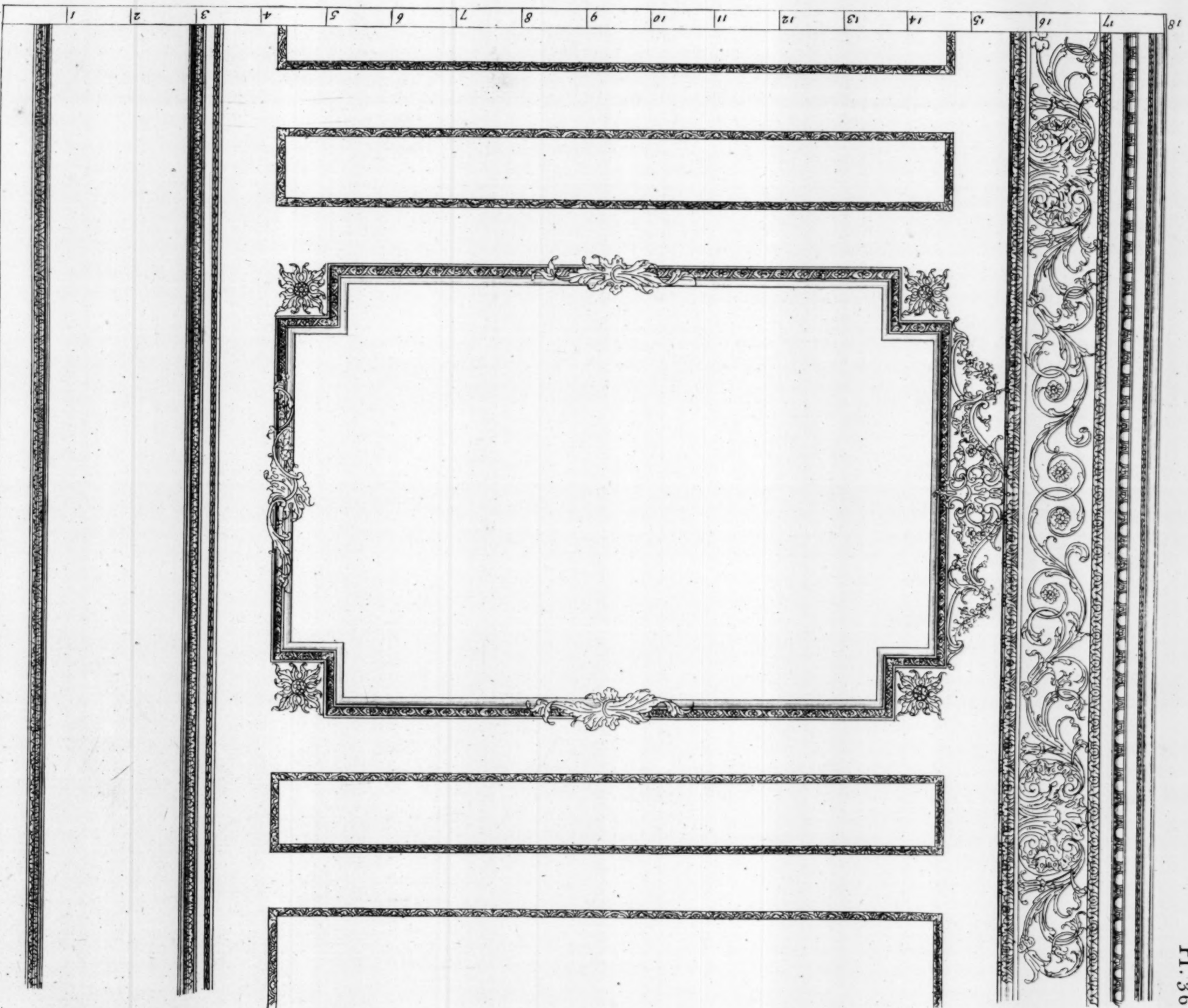
Ms. shown & described; published according to Act Oct. 11. 1757. 3^d Addition & copy.



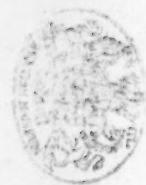


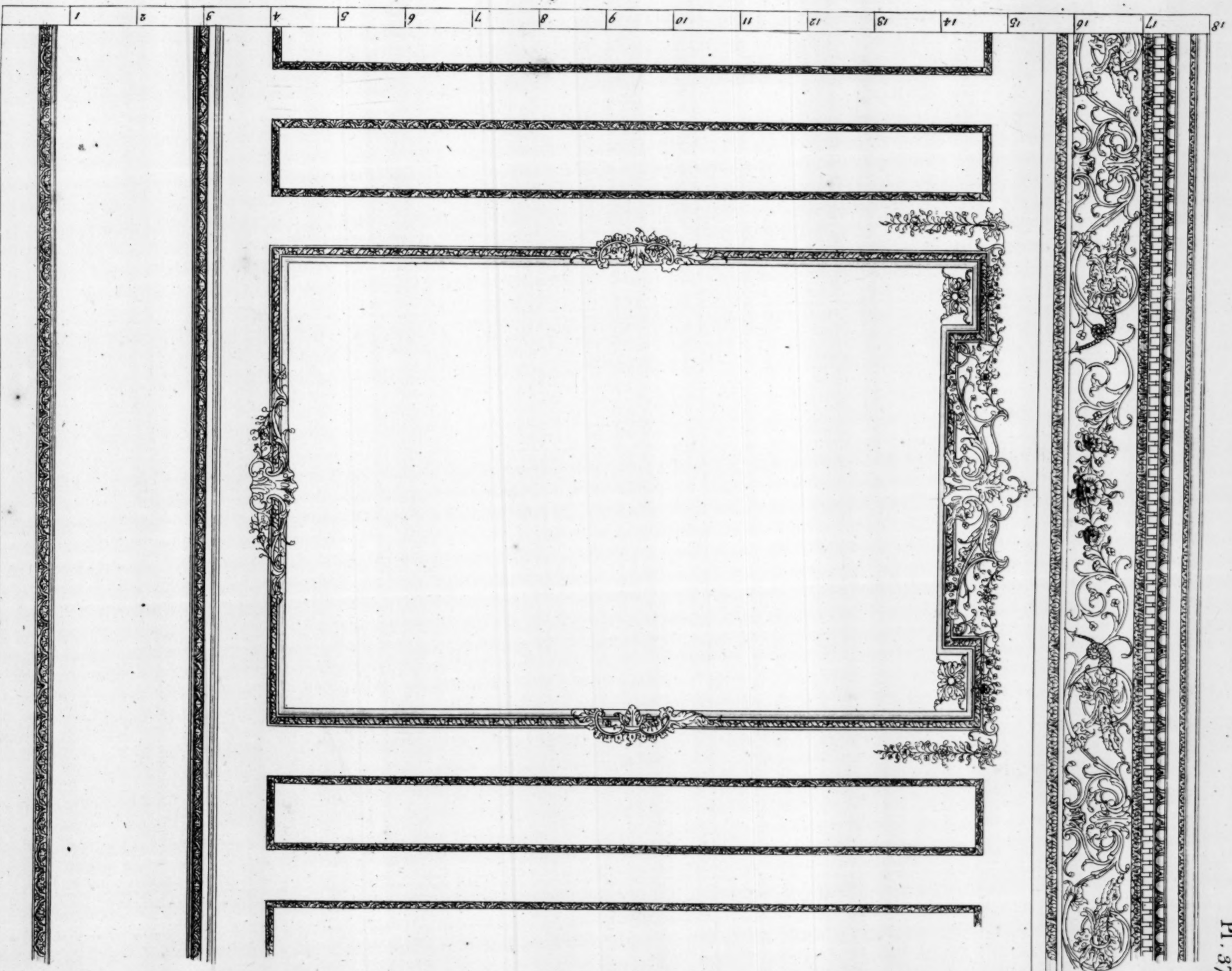
W. Swanwick's: Published according to Act Oct. 11. 1757. 3^d Edition, 1762.





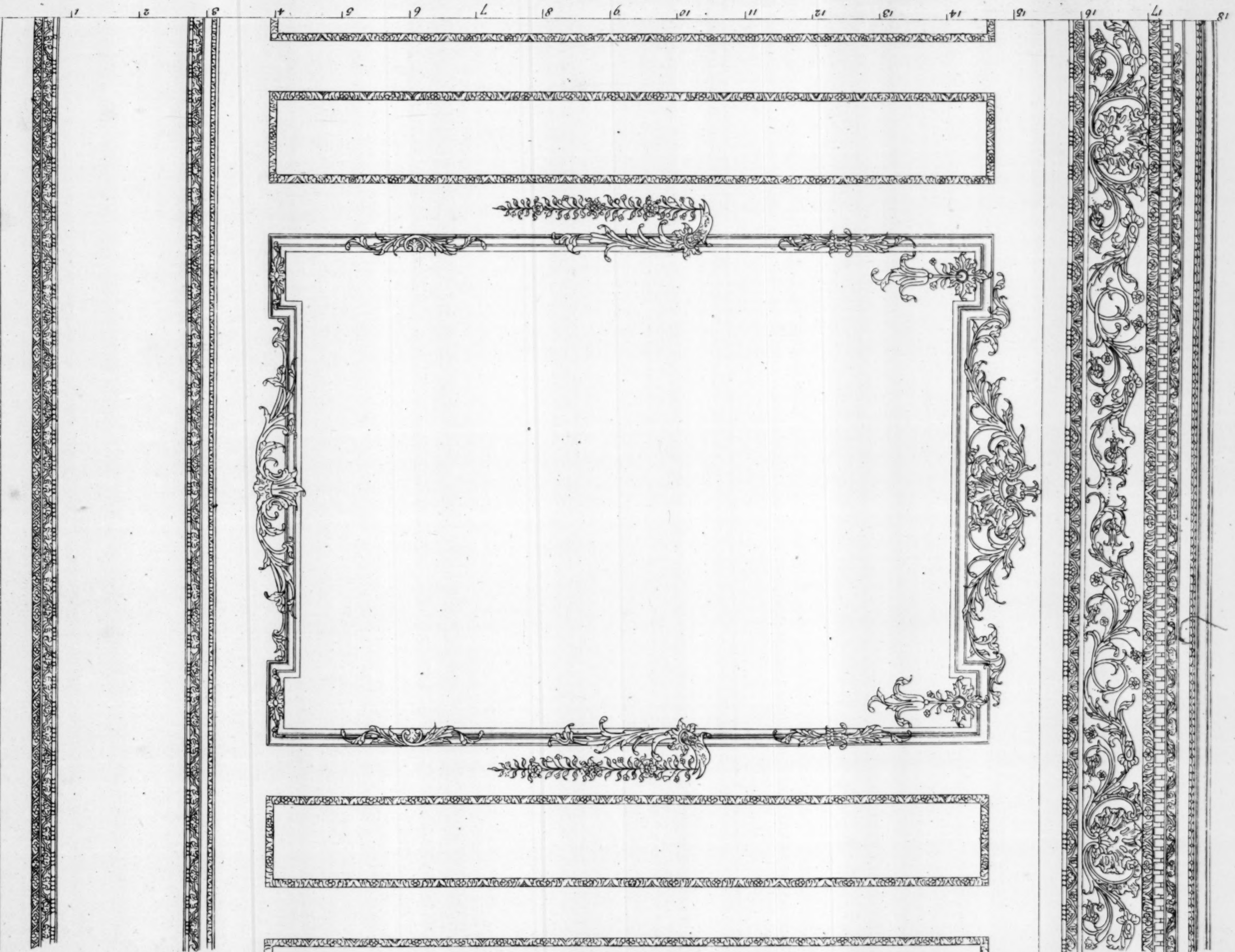
Ms. Swan. Arch. published according to Act Oct. 11. 1757. 3^d Addition. Supp.



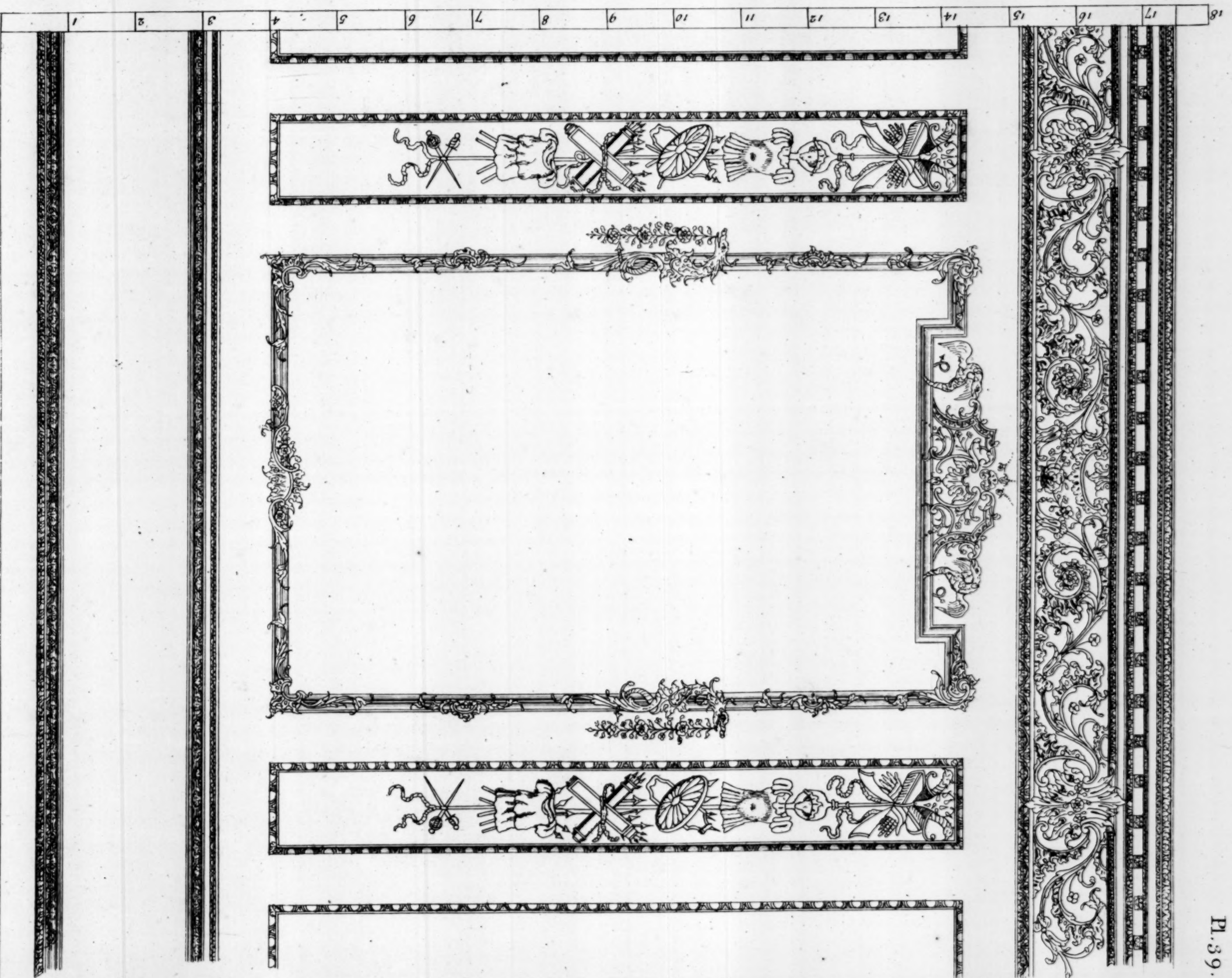


As drawn & published according to Act. Oct. 11. 1757. by Addition & copy



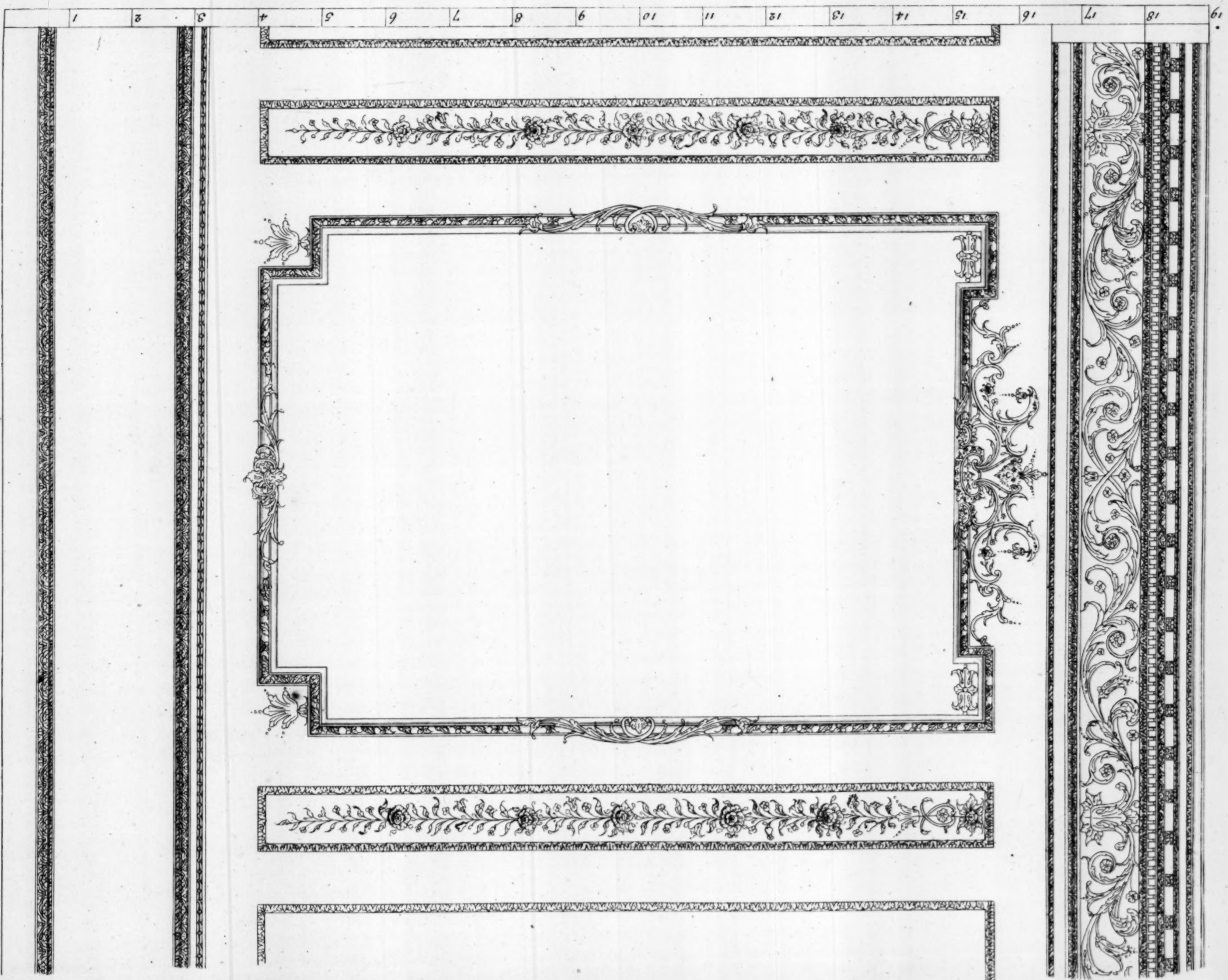






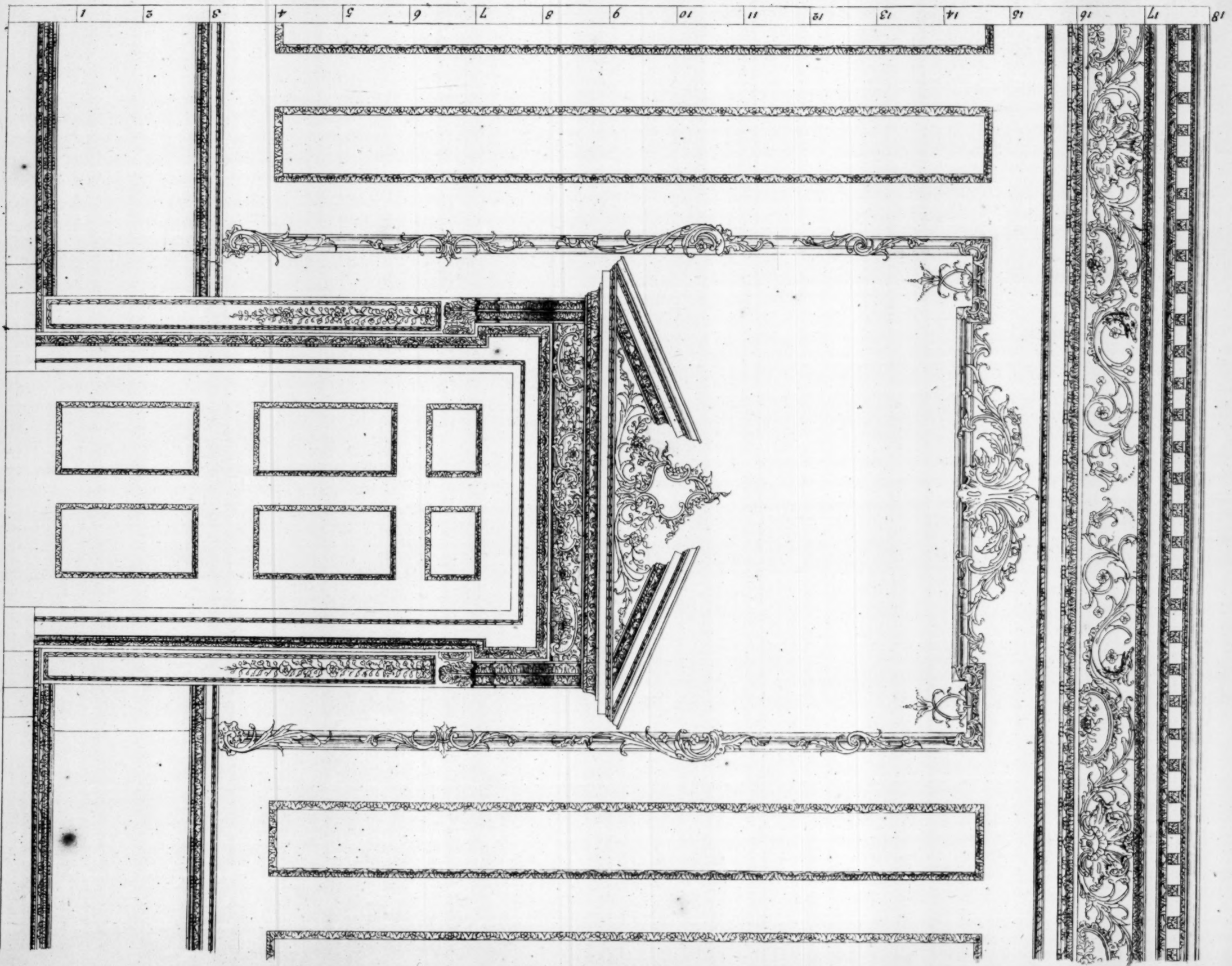
Ab. Juan de la Cruz's published according to Act Oct. 1757. 3^d Addition & copy



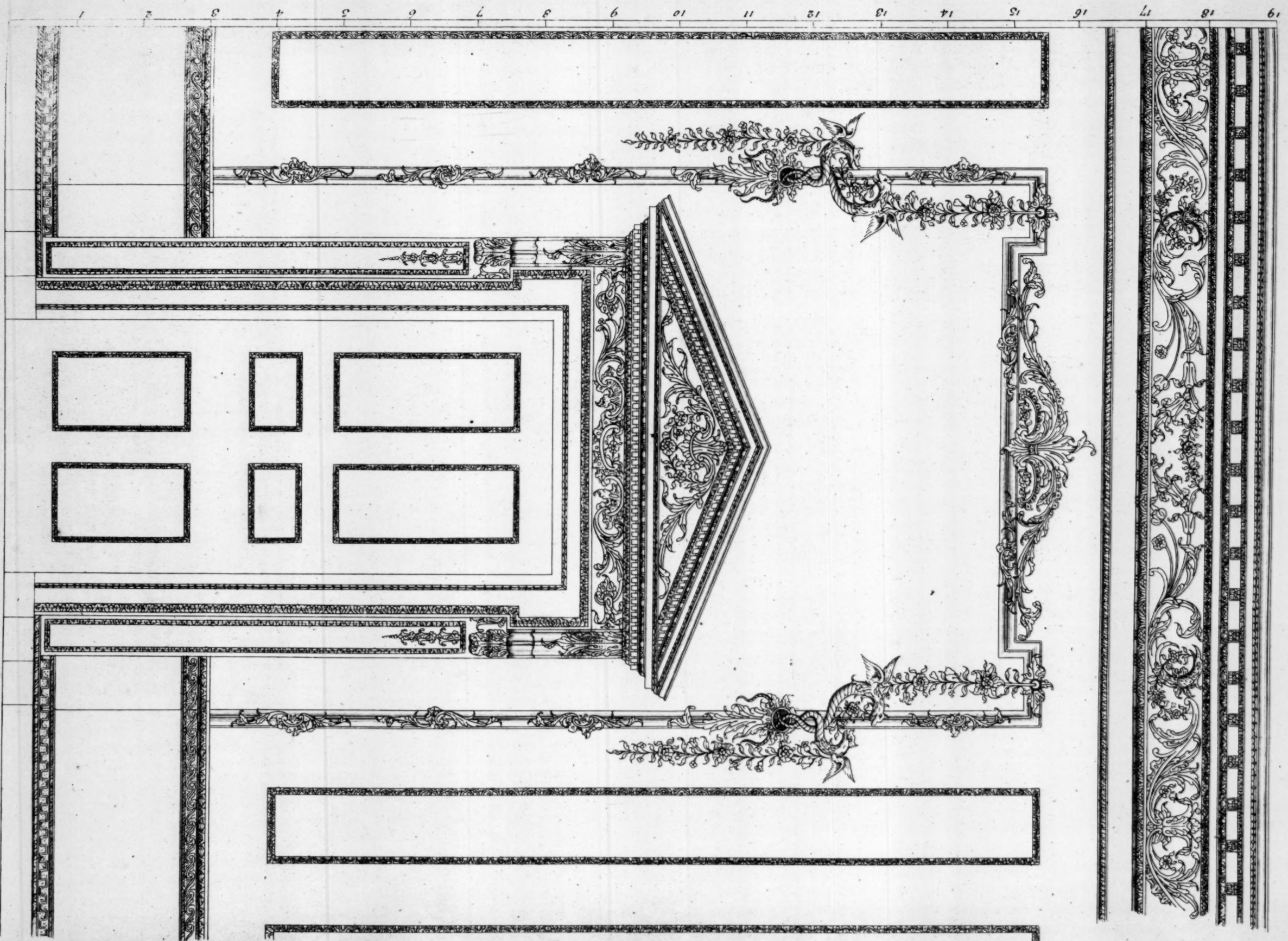


As drawn but published according to Act Oct. 11. 1757. 5th Addition copy 2







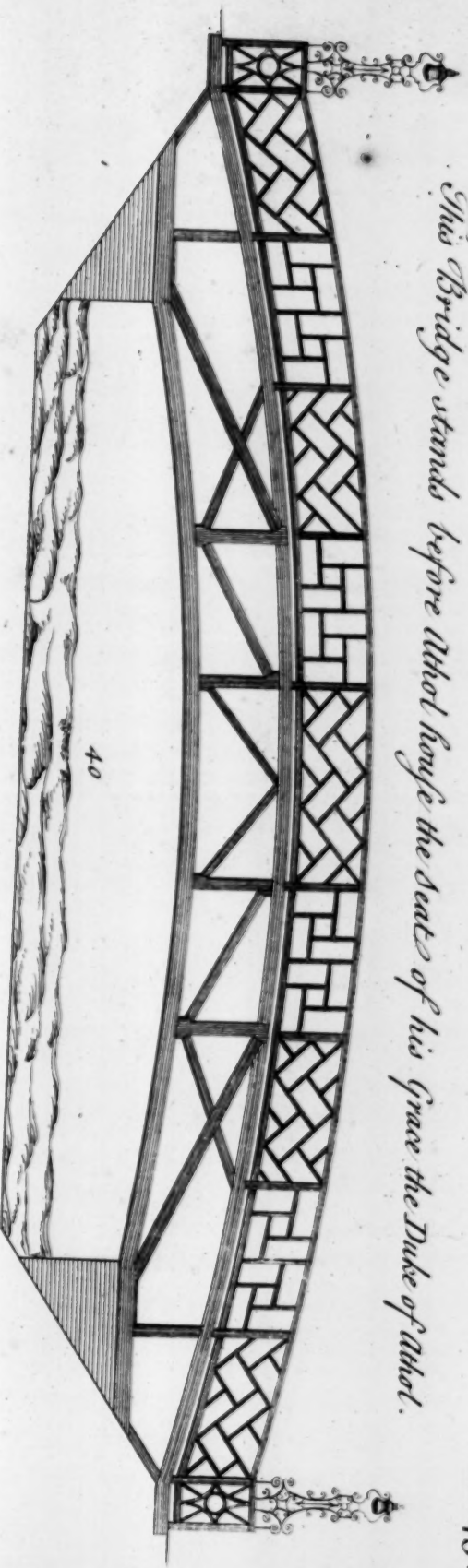


At. down & back. Published according to Act Oct. 11th 1757. i. & Mercur. 2nd ed.

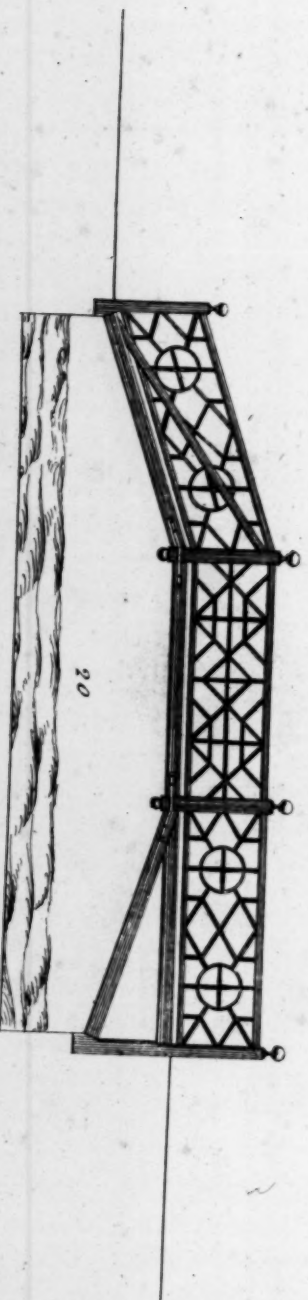
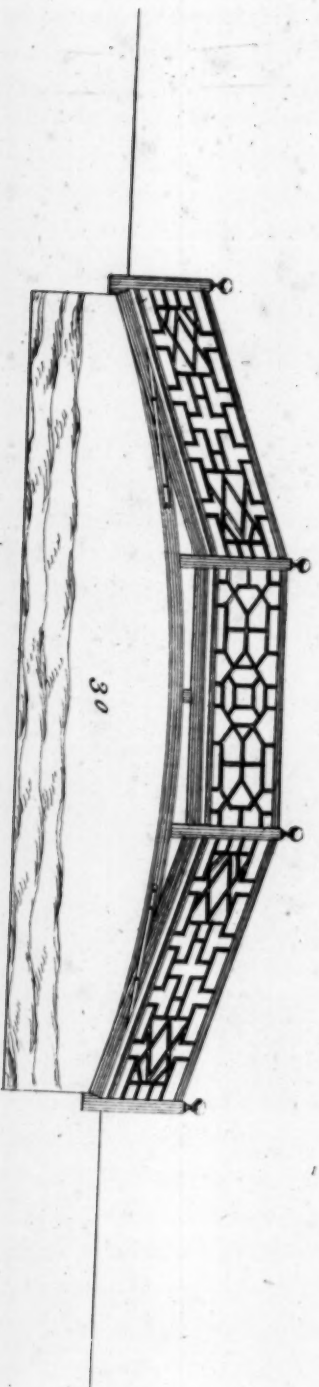
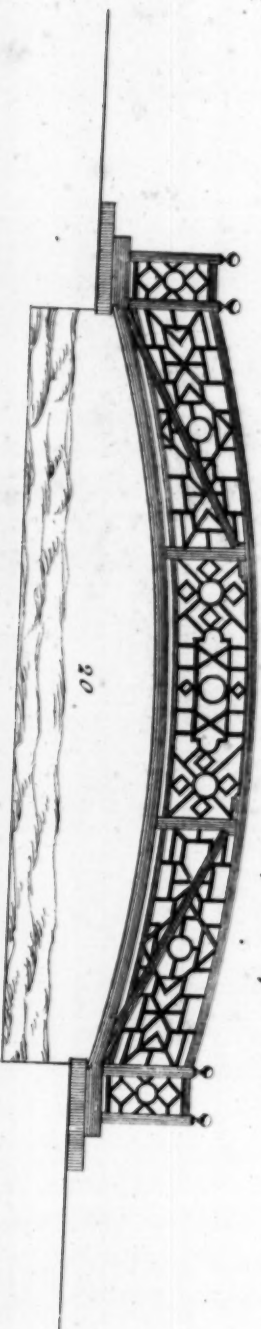


This Bridge stands before the house the seat of his Grace the Duke of Athol.

Pl. 43.

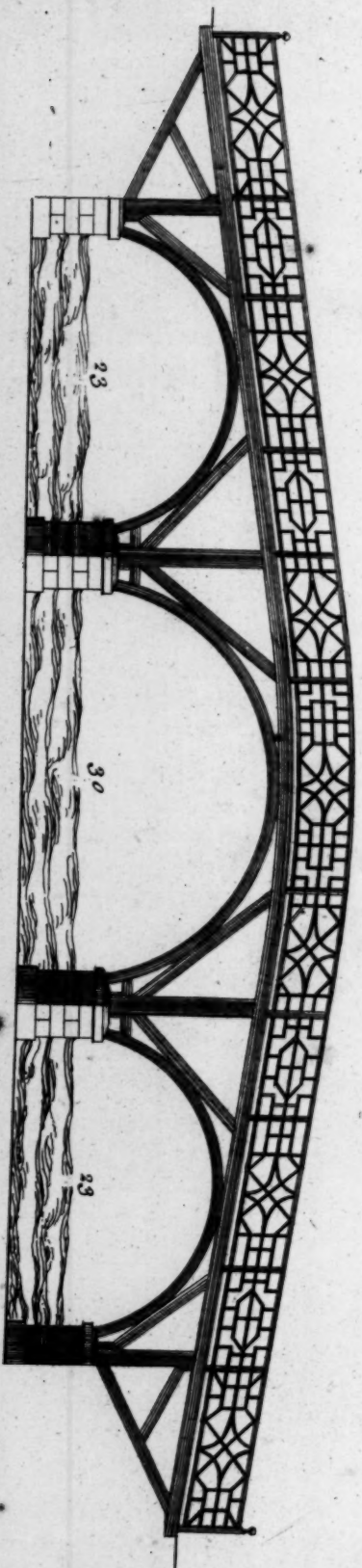
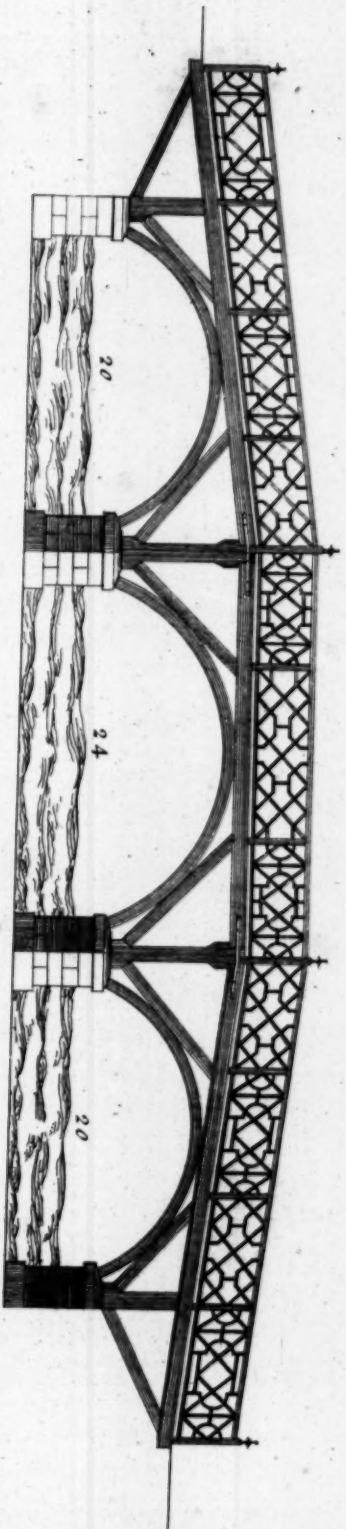
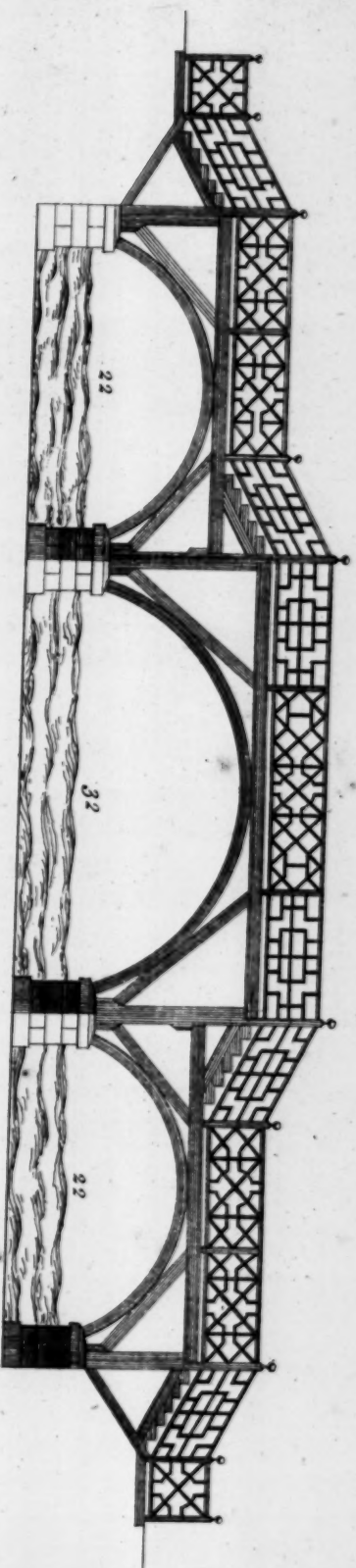


This separates a Canal & Basin in his Grace's garden.



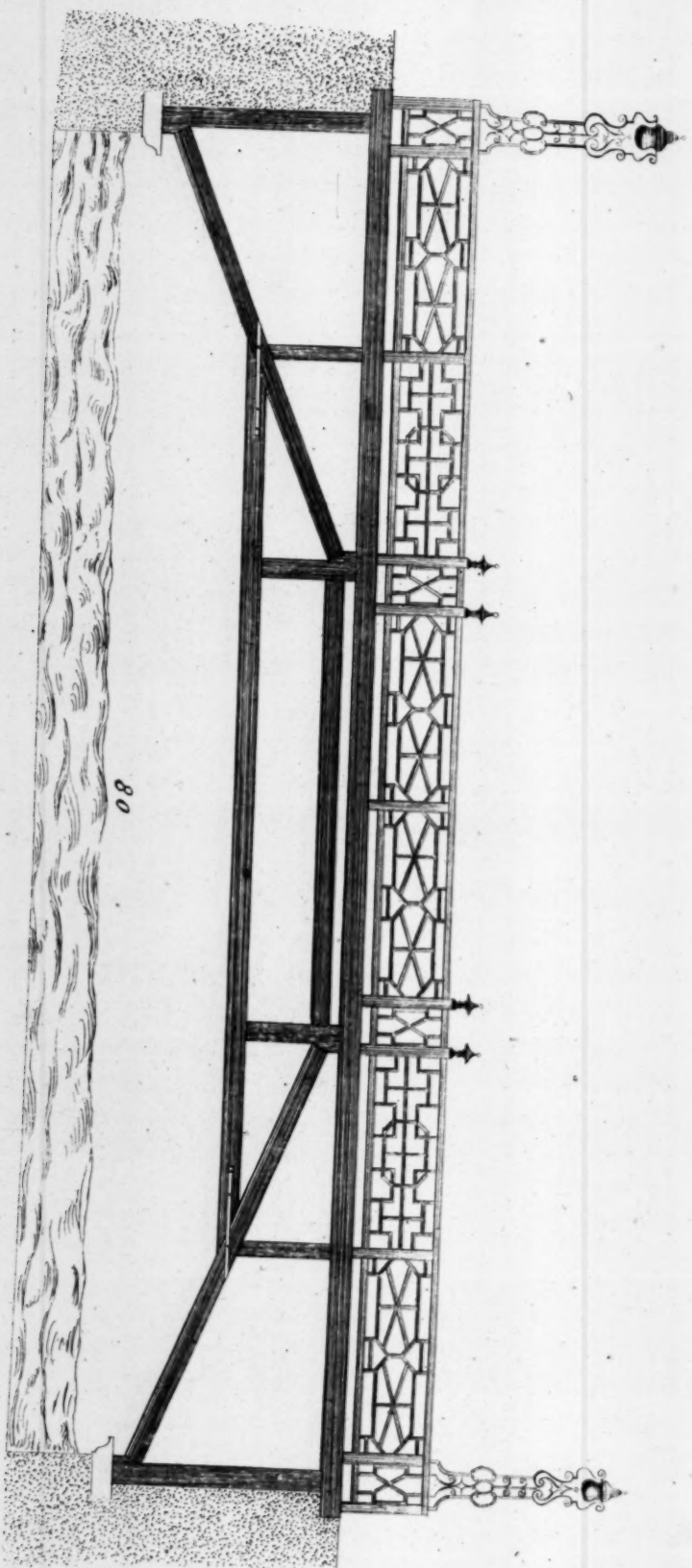
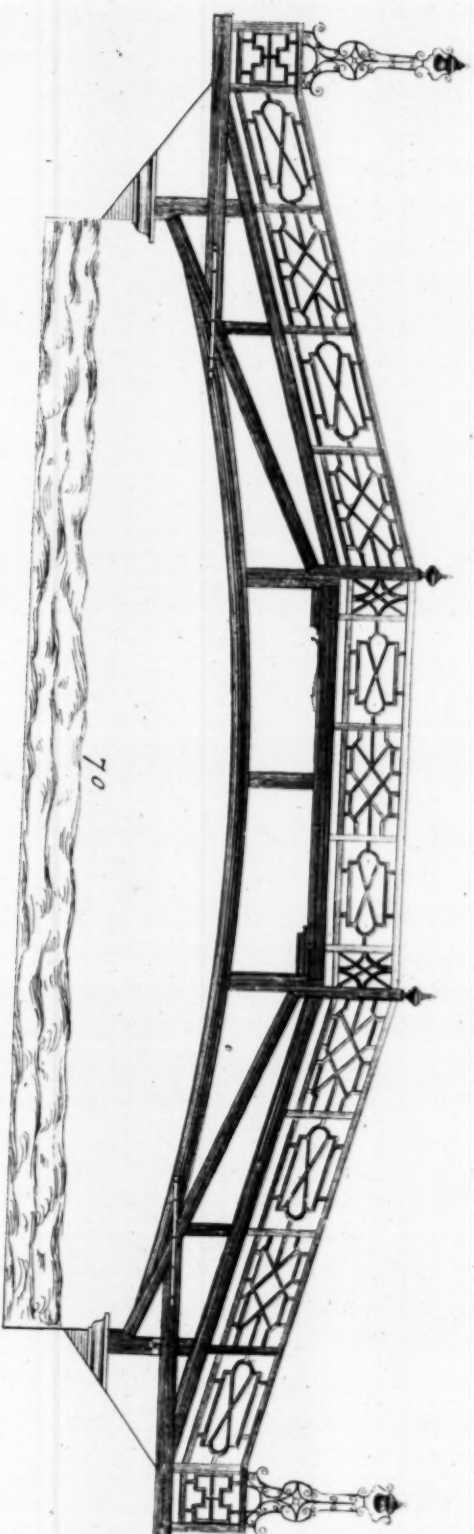
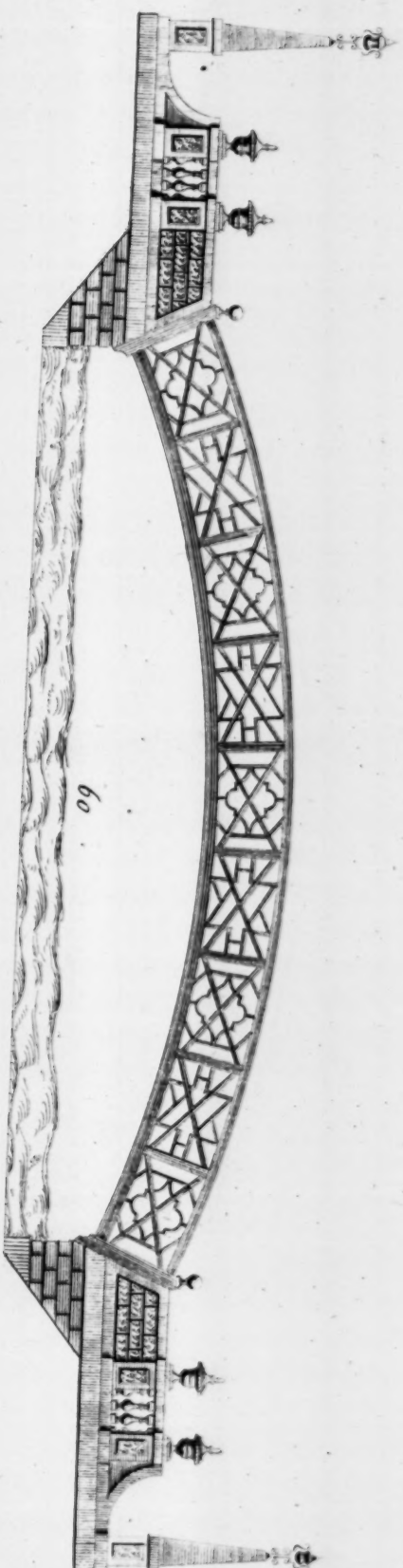
W. Swanwick's published according to Act Nov. 14th 1757. Sir Allison's copy.





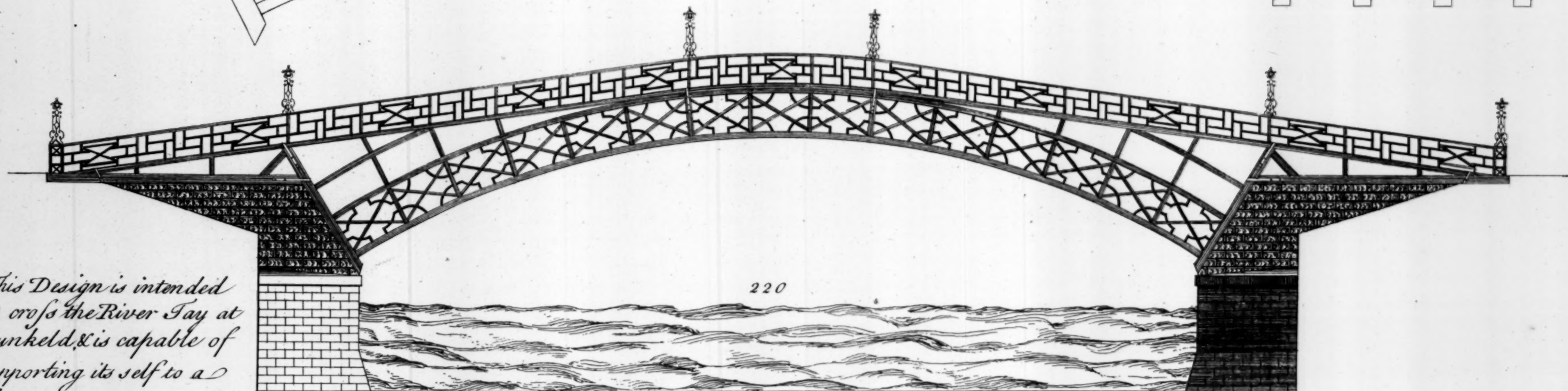
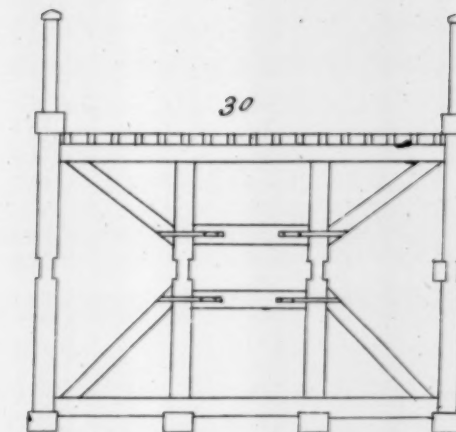
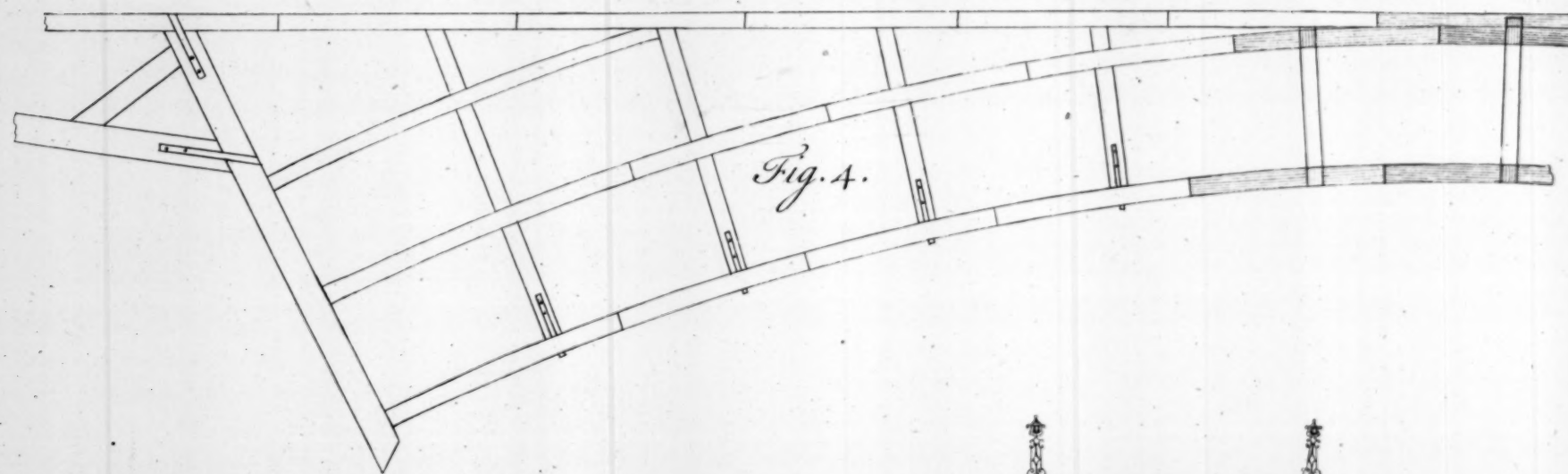
W. Swan Arch published according to Act Nov^r 14th 1757. See Addition opposite.



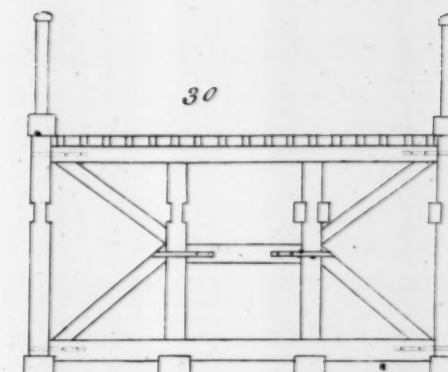
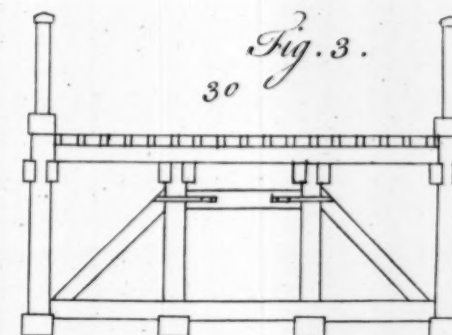
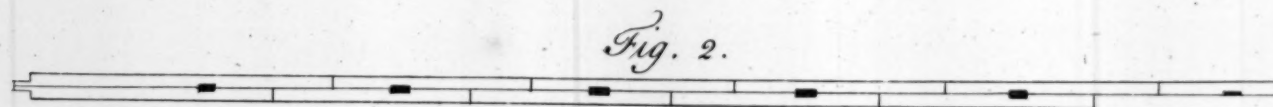


After Japan, first published according to Act No. 14th 1937. In addition only.



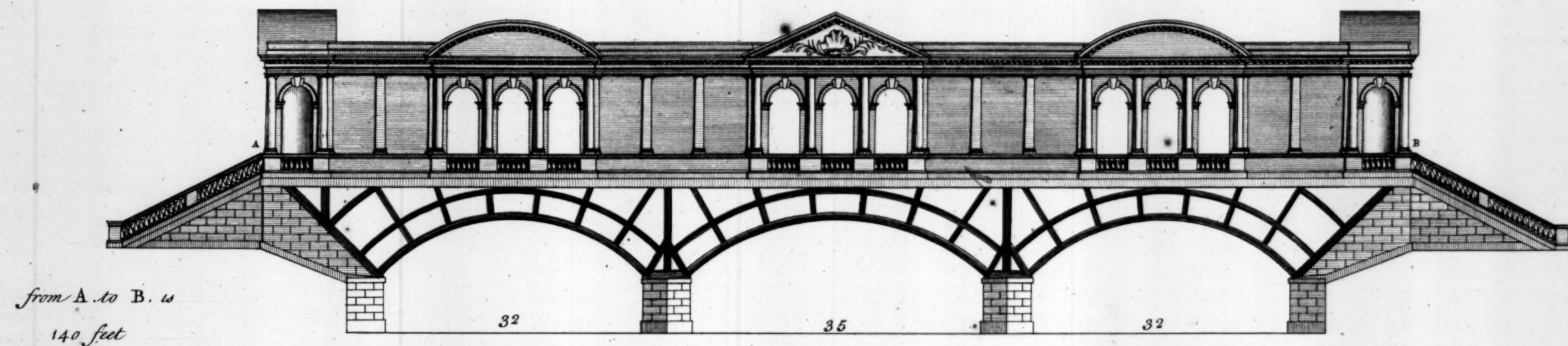


*This Design is intended
to cross the River Tay at
Dunkeld, & is capable of
supporting its self to a
far greater extent.*



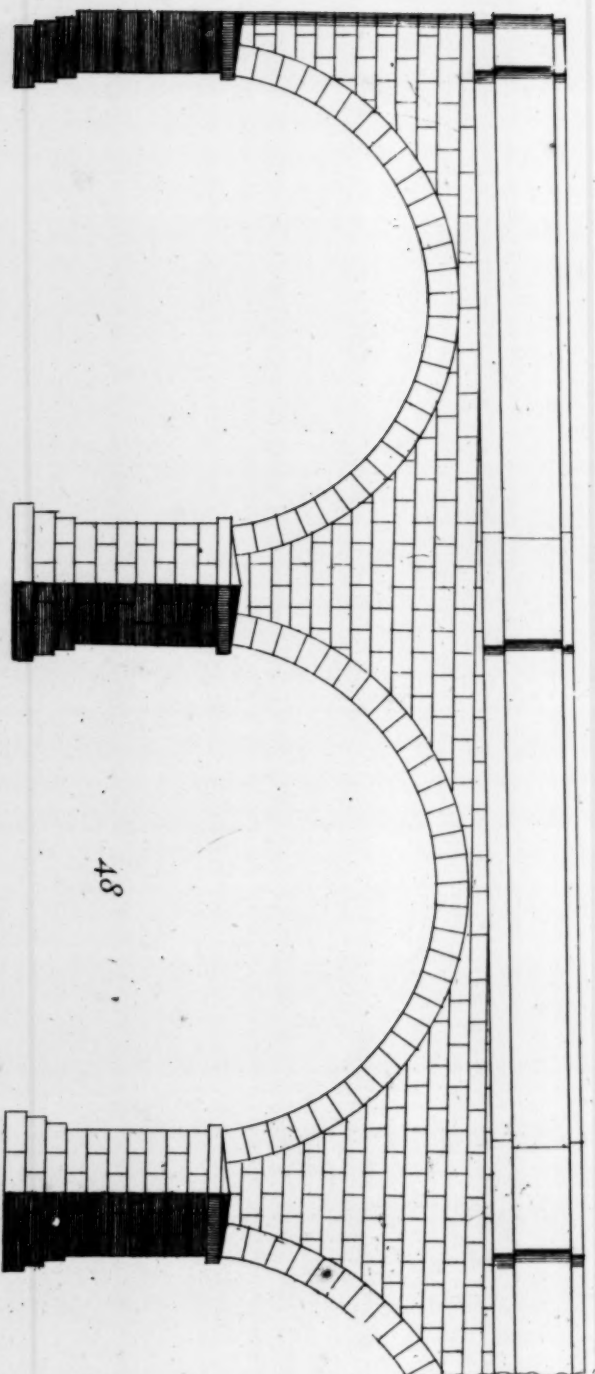
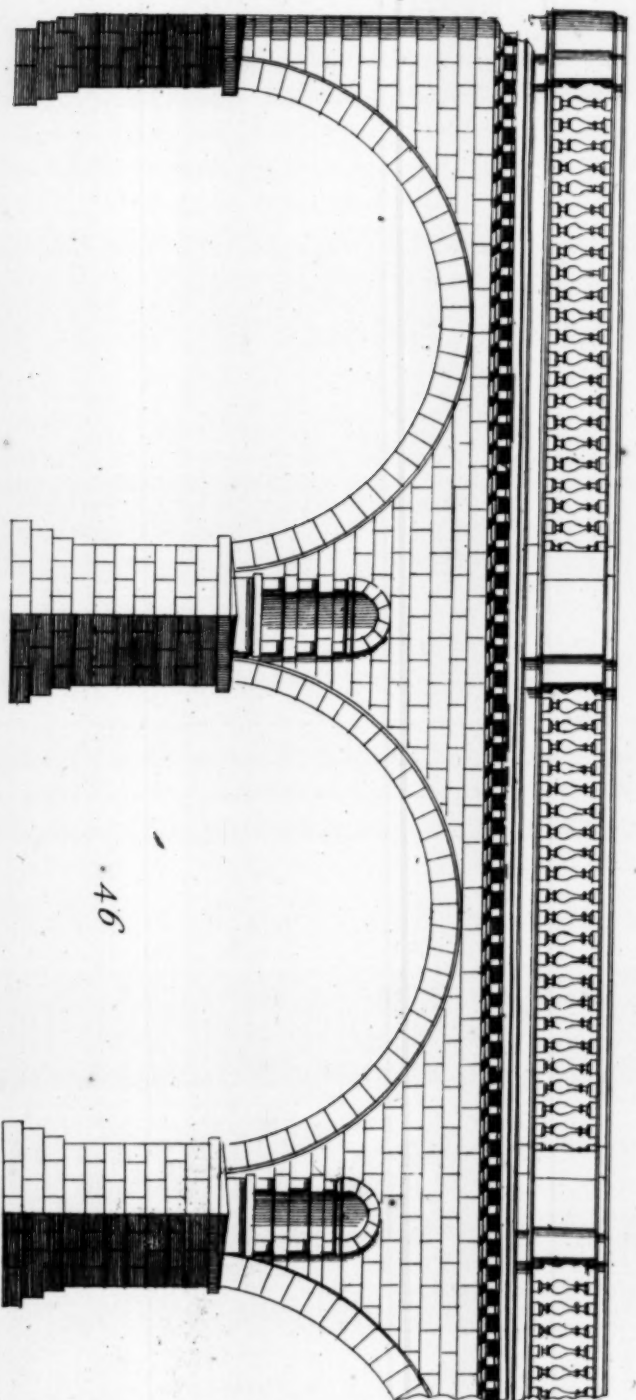
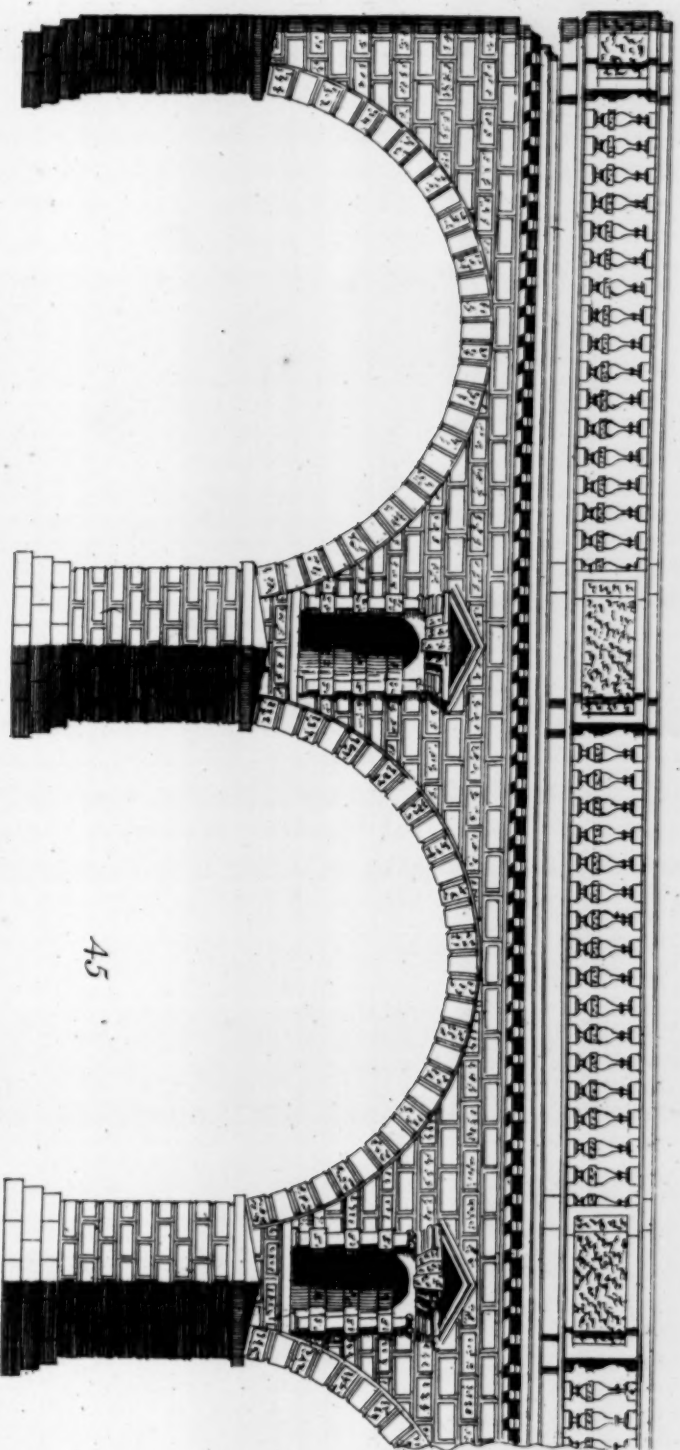
W. Swan Arch: Publish'd according to Act Nov. 14th 1757. In: Addison sculp^s





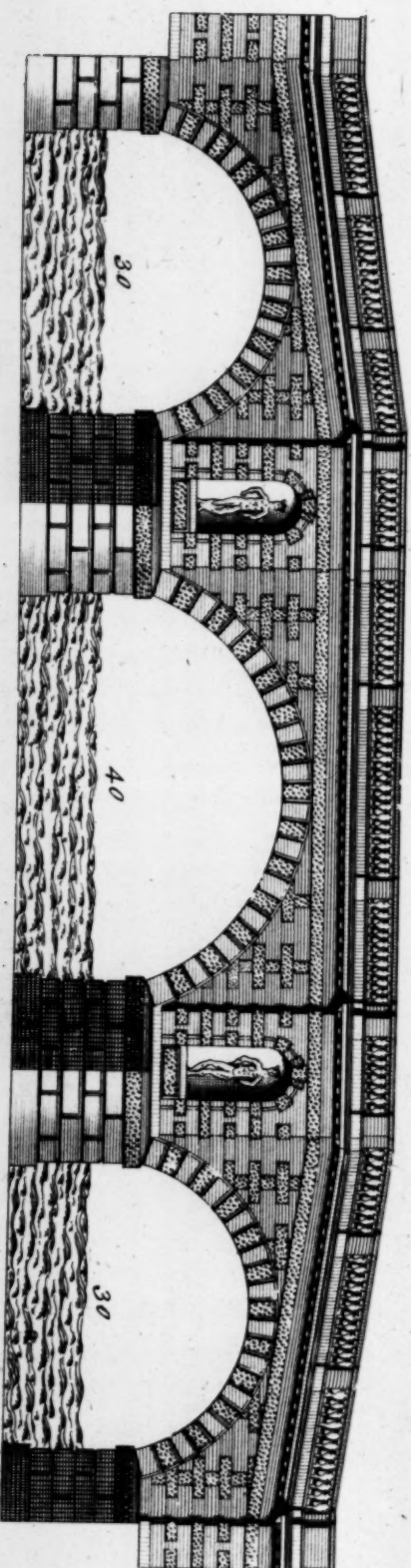
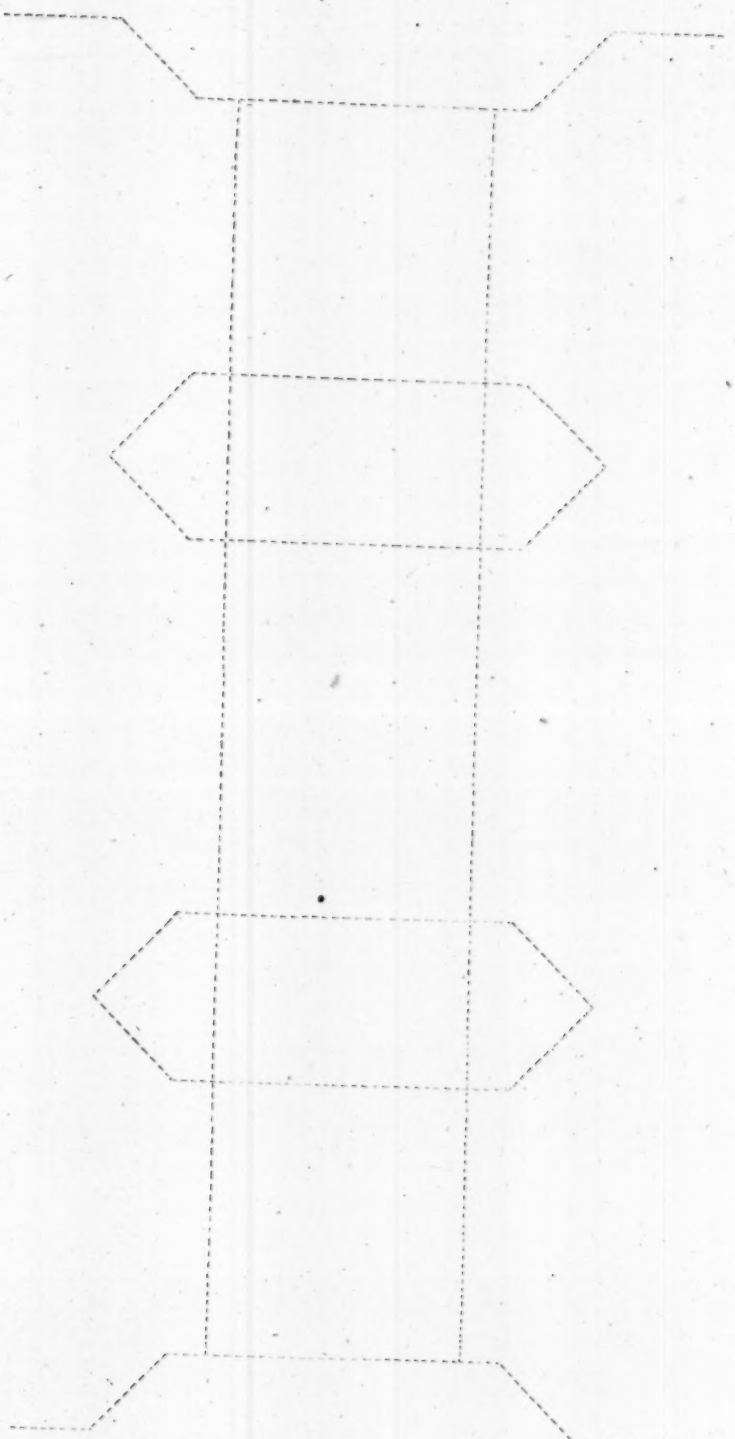
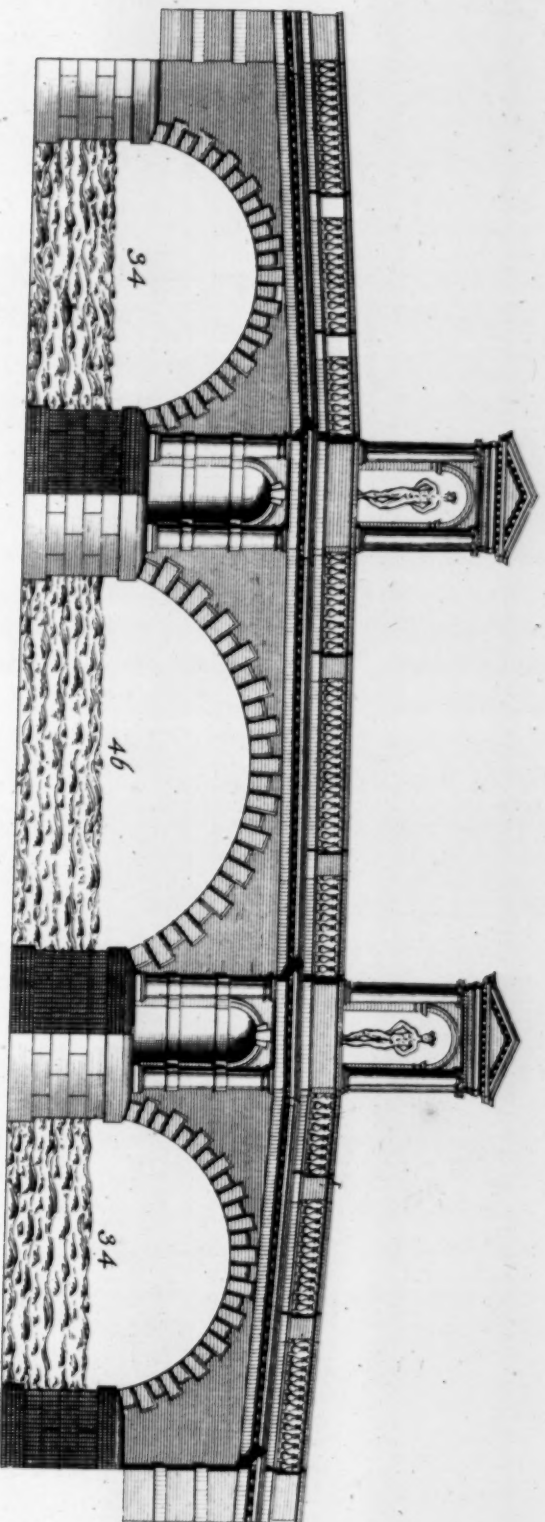
Ab. Swan Arch^t. Publish'd according to Act Nov^r. 14th 1757. In^o. Addison sculp





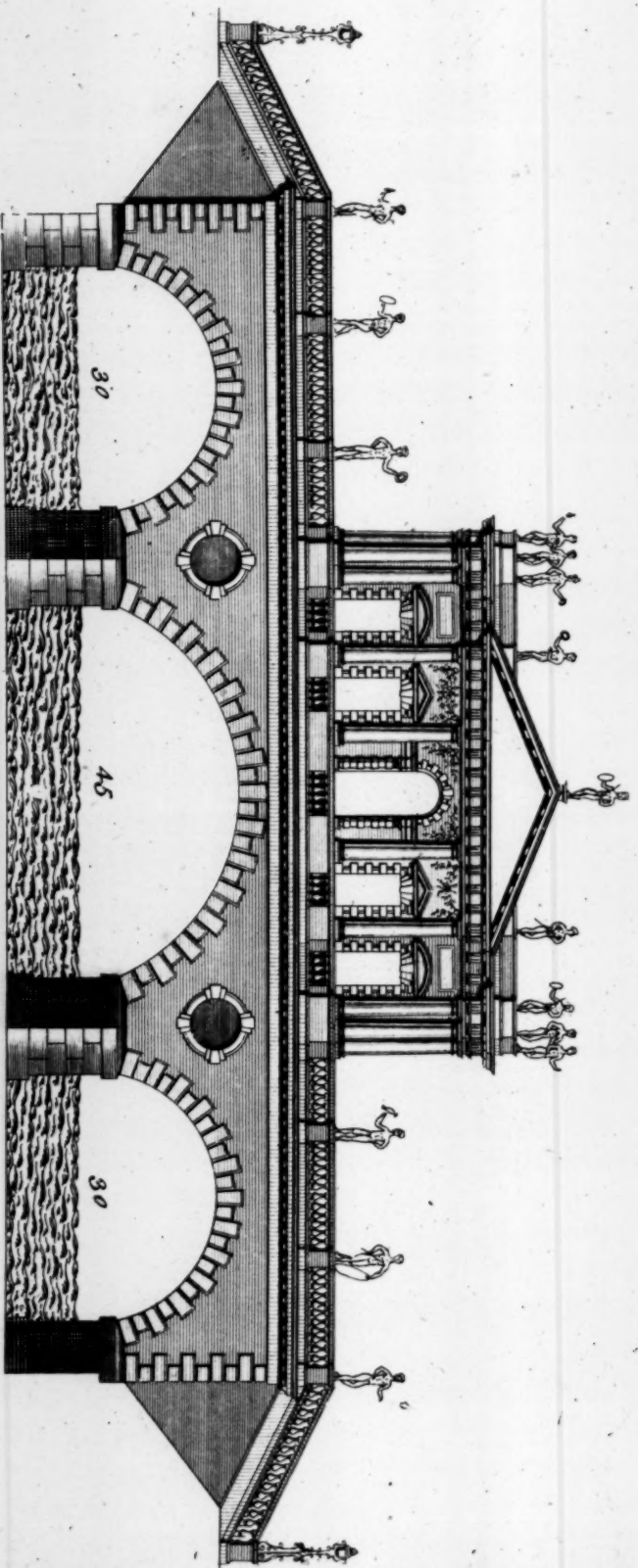
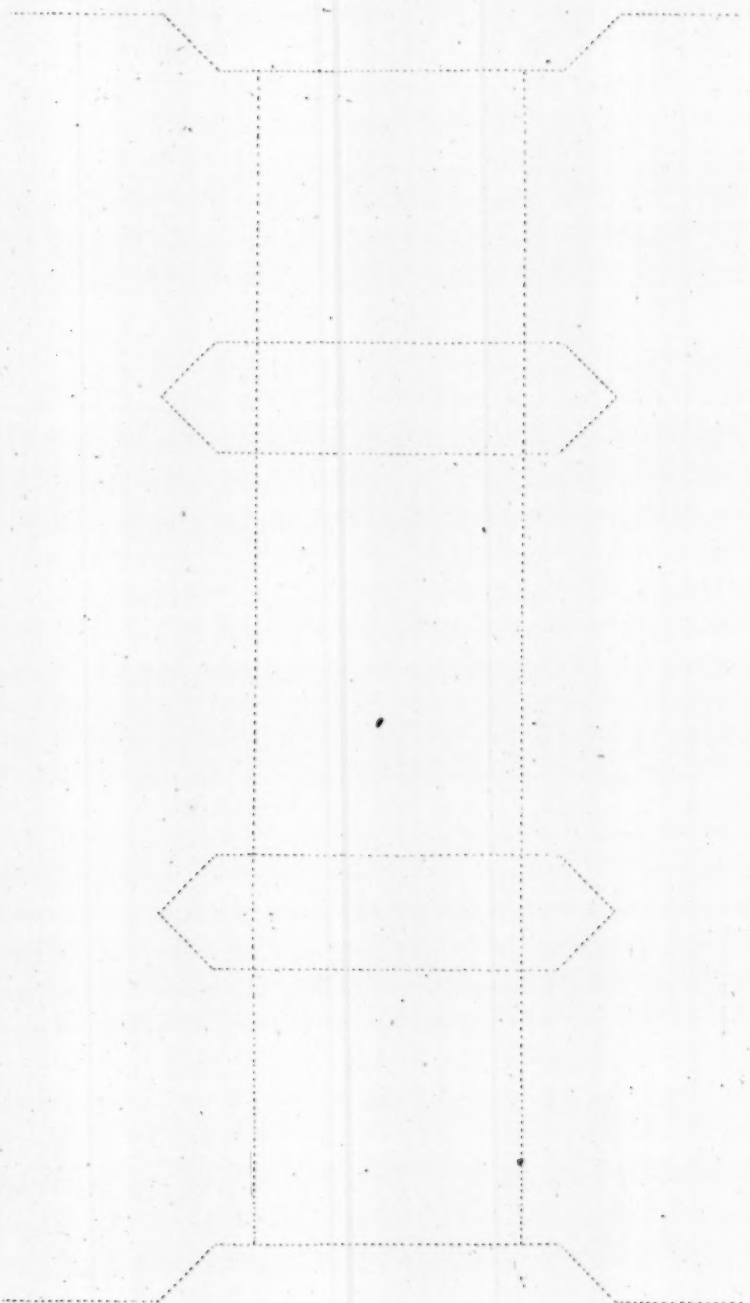
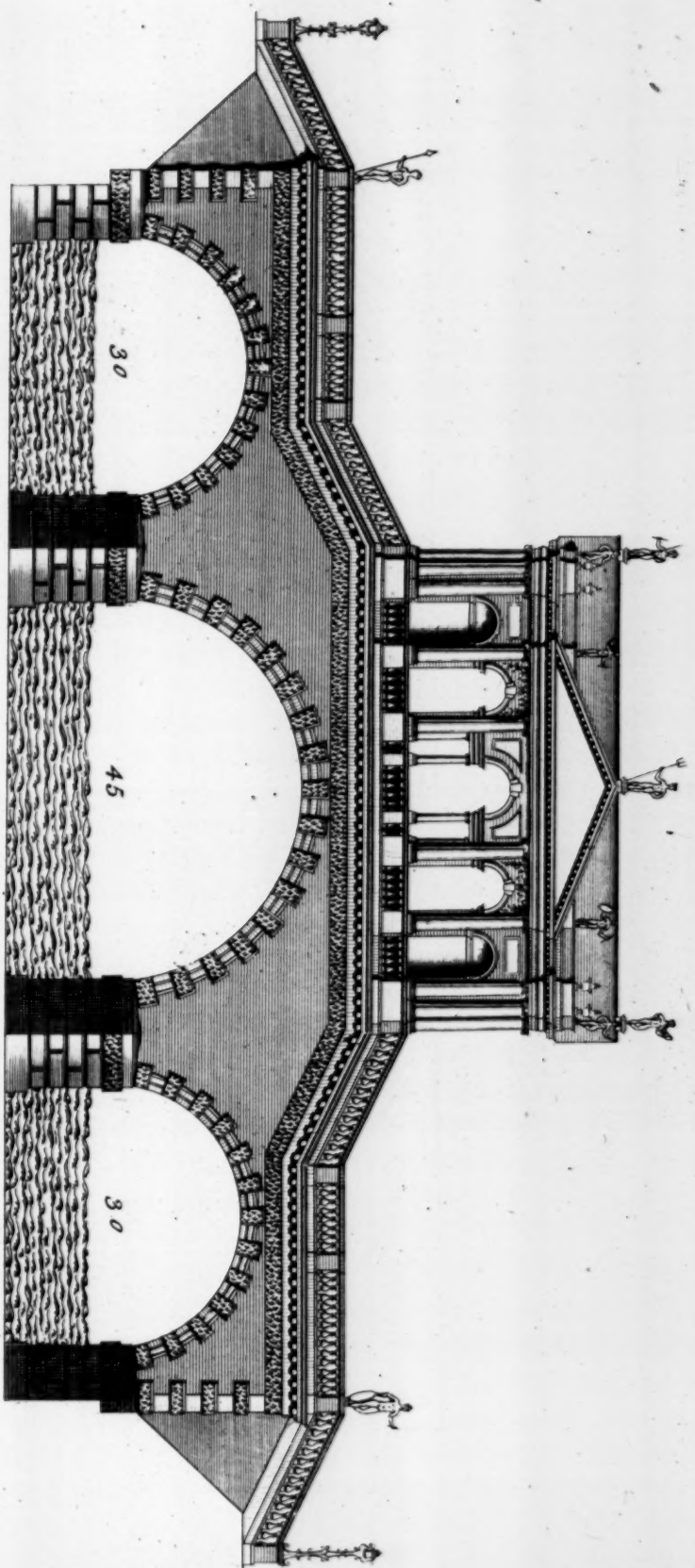
Ab. Neuman & Arch. & Published according to Act. Nov. 14. 1757. Dr. Addison's design.





All drawn from the published according to the original 14th 1757. See the addition to the



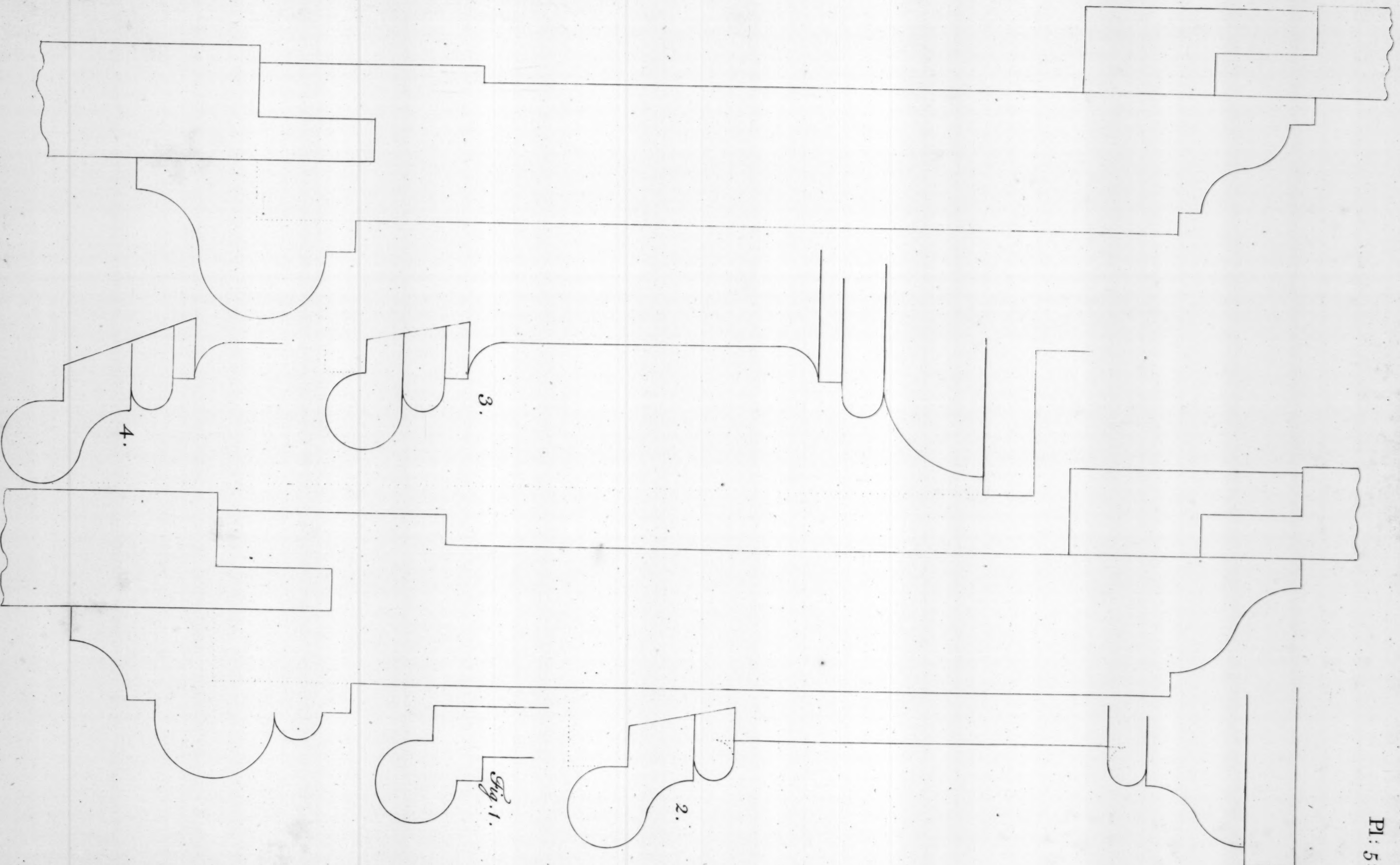




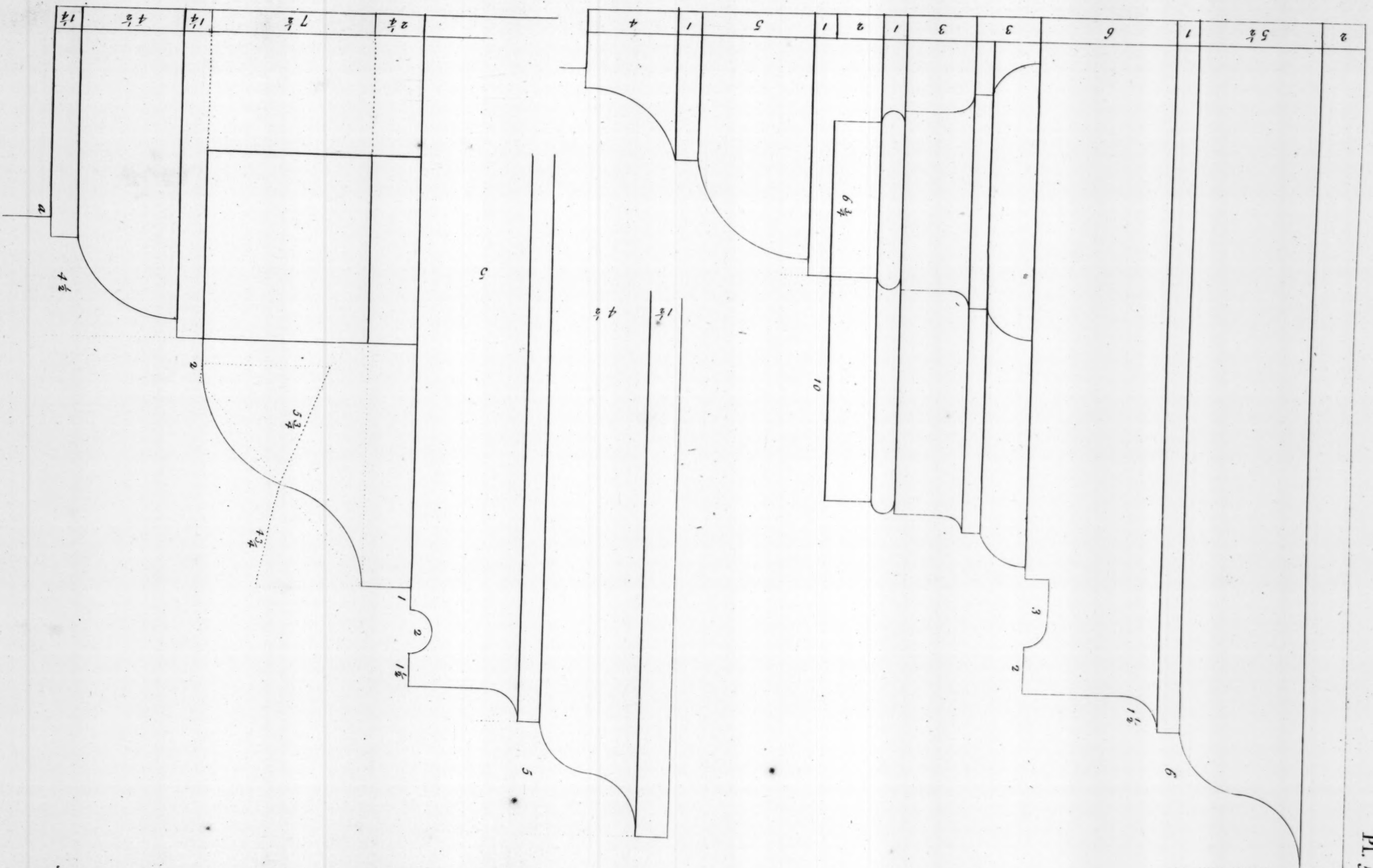


As shown and published according to the New York City, 1844. Addison, 1844.





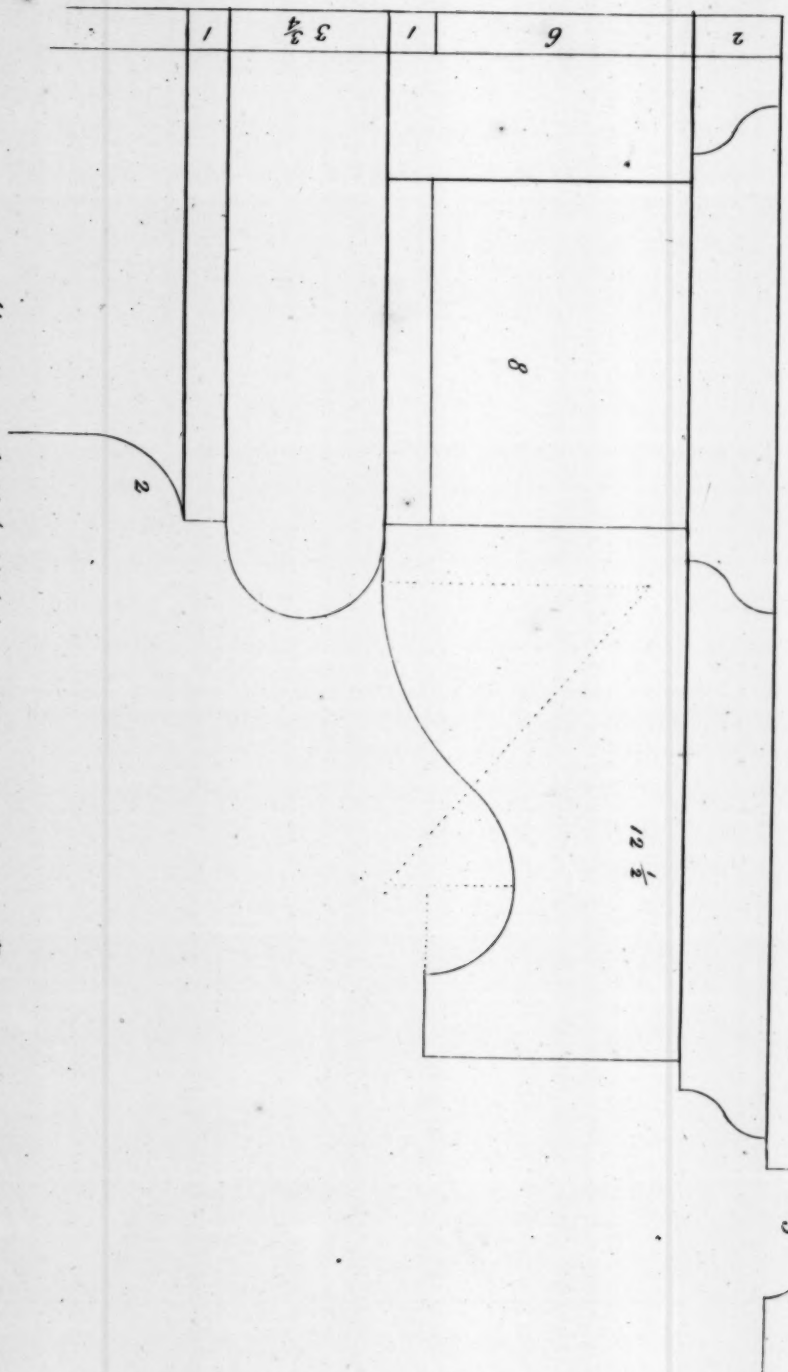
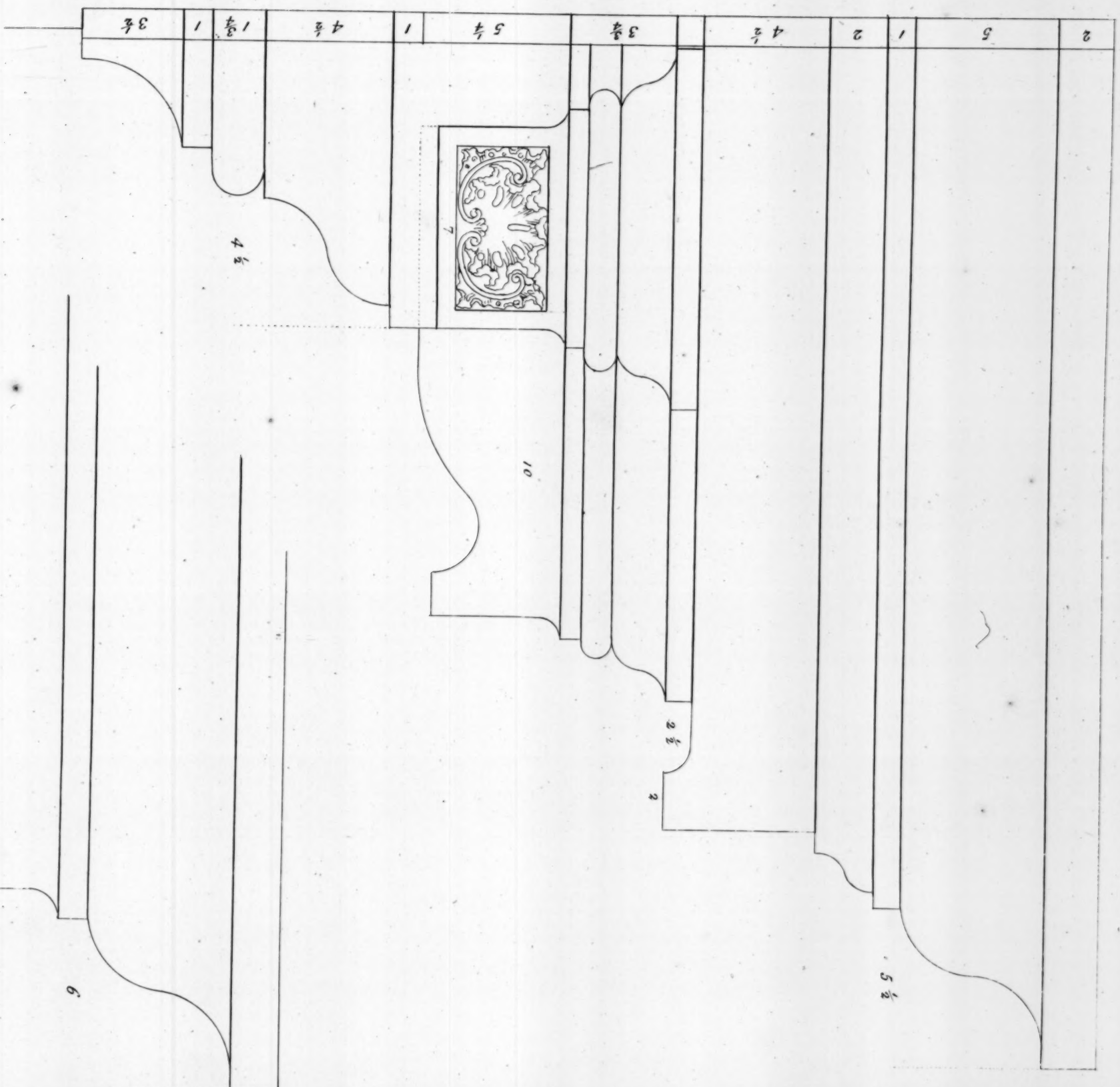




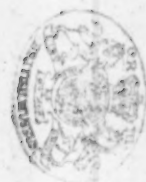
Ab. Swanwick's published according to the Nov. 21st 1757. J. Addison sculp.

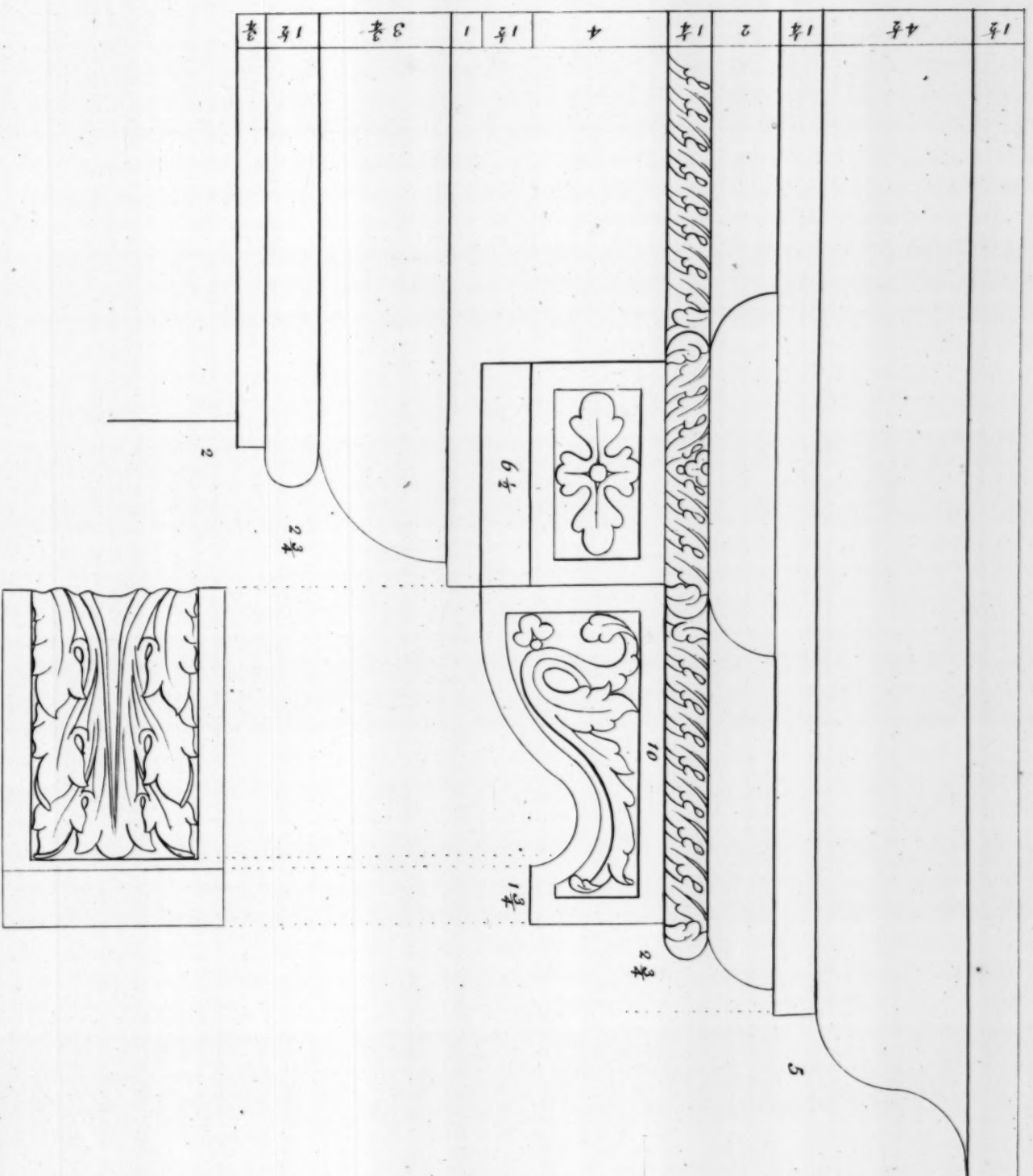


6



The above is what published according to the View of 1757. See Addition copy

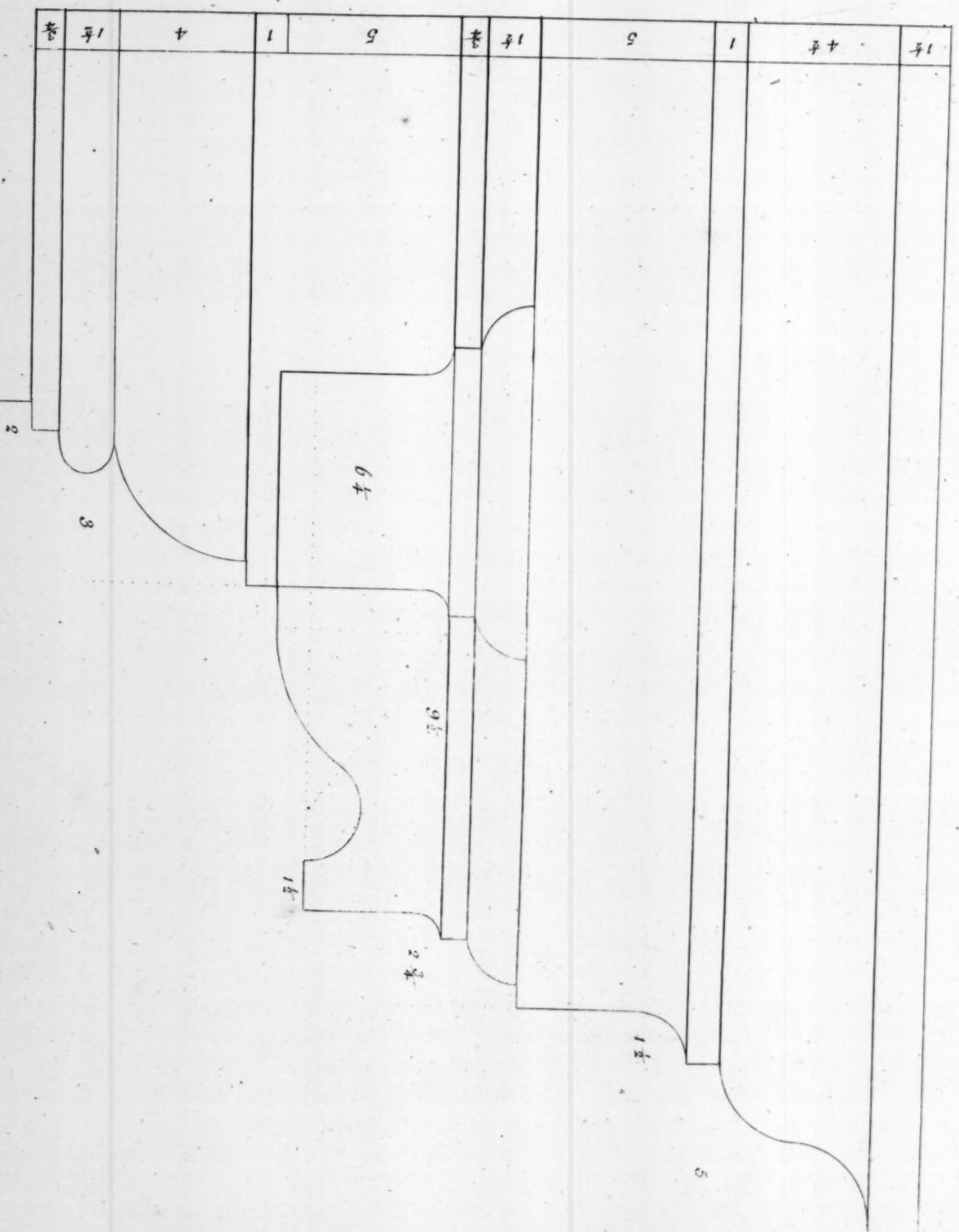
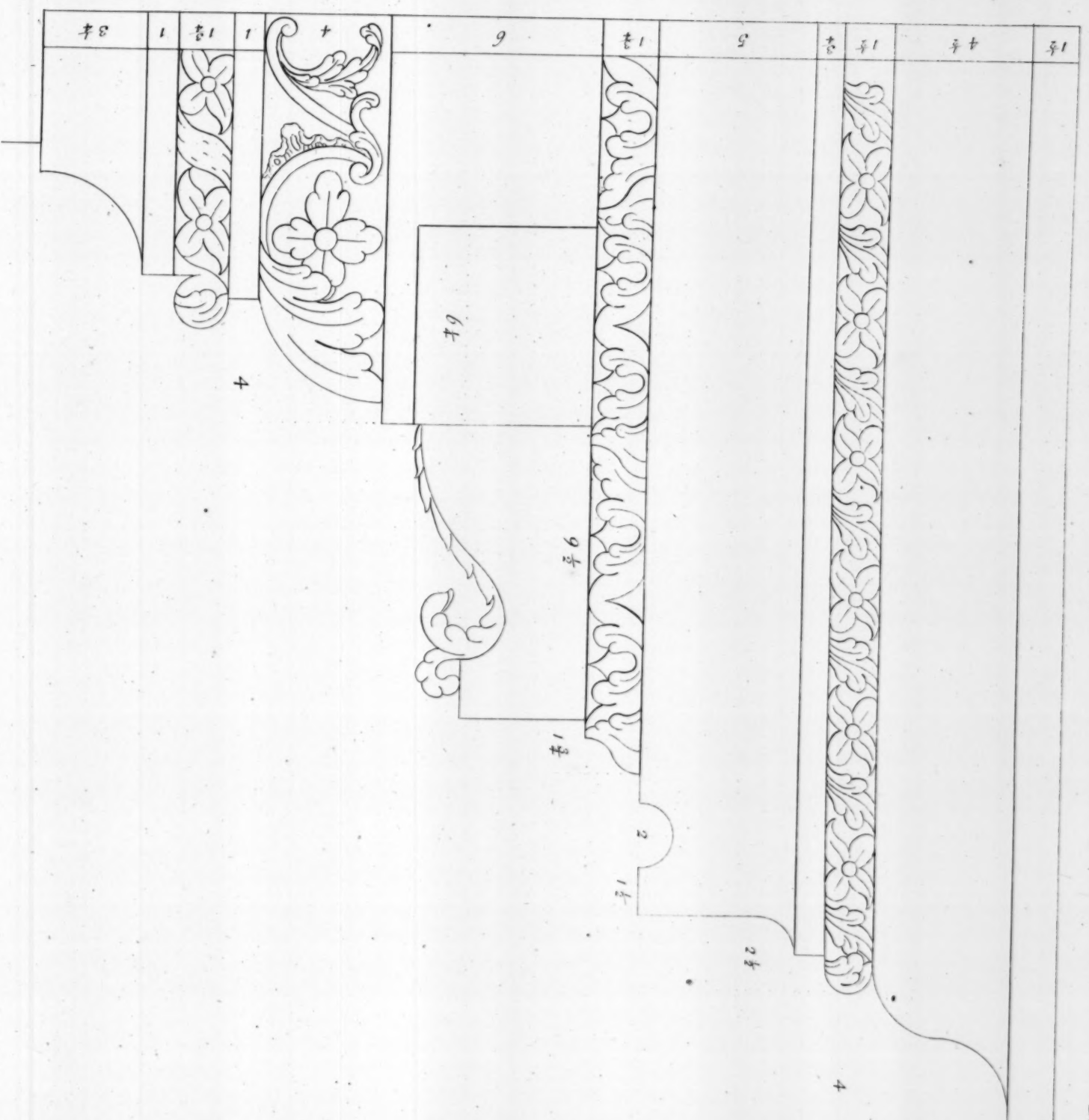




Ms. Juan Arch.^o published according to Act Nov^r 14th 1757. Ms. Juan Arch.

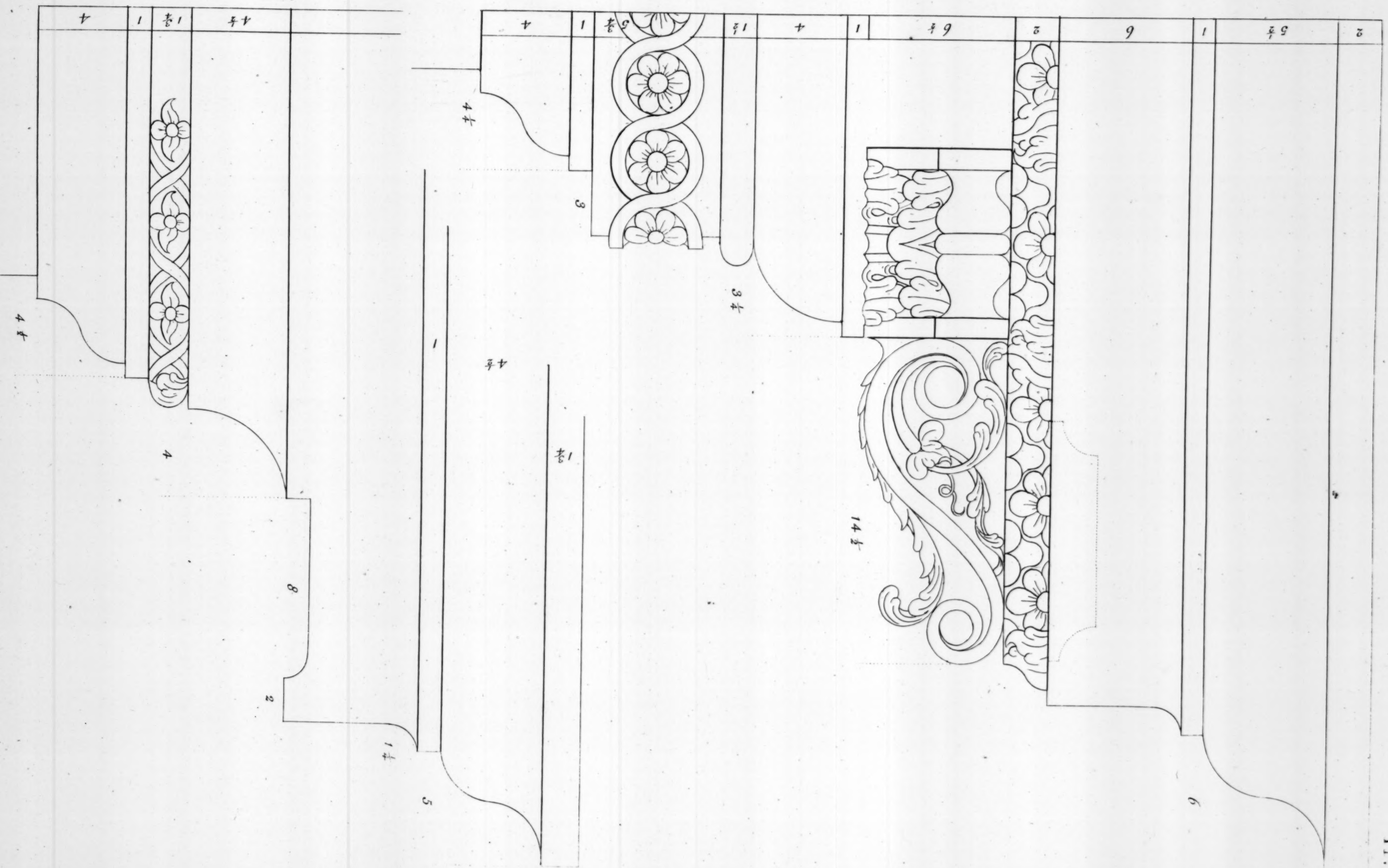


Pl. 56.



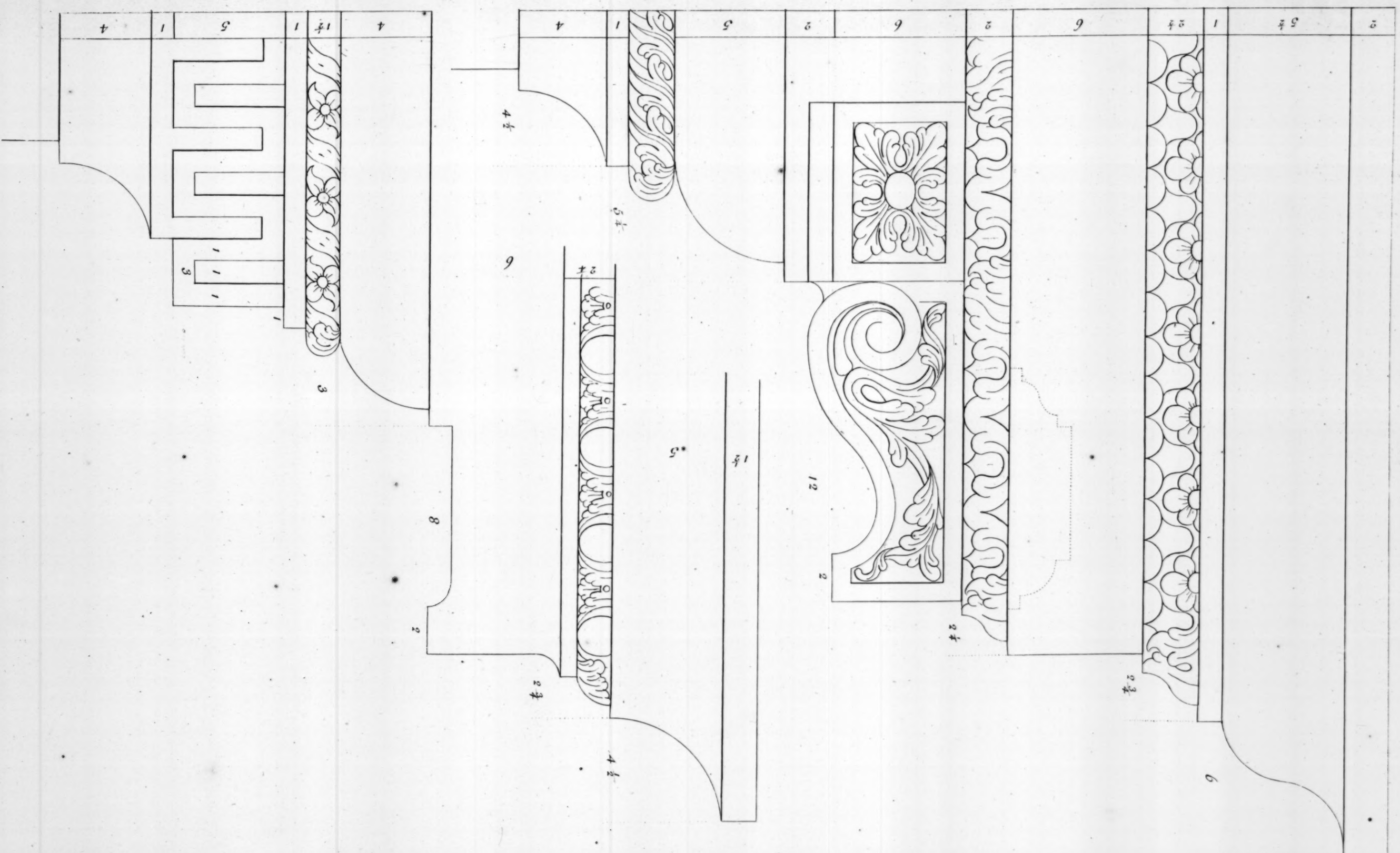
Al. J. arm. Arch. published according to det. Nov. 14th 1757. Al. J. arm. comp.





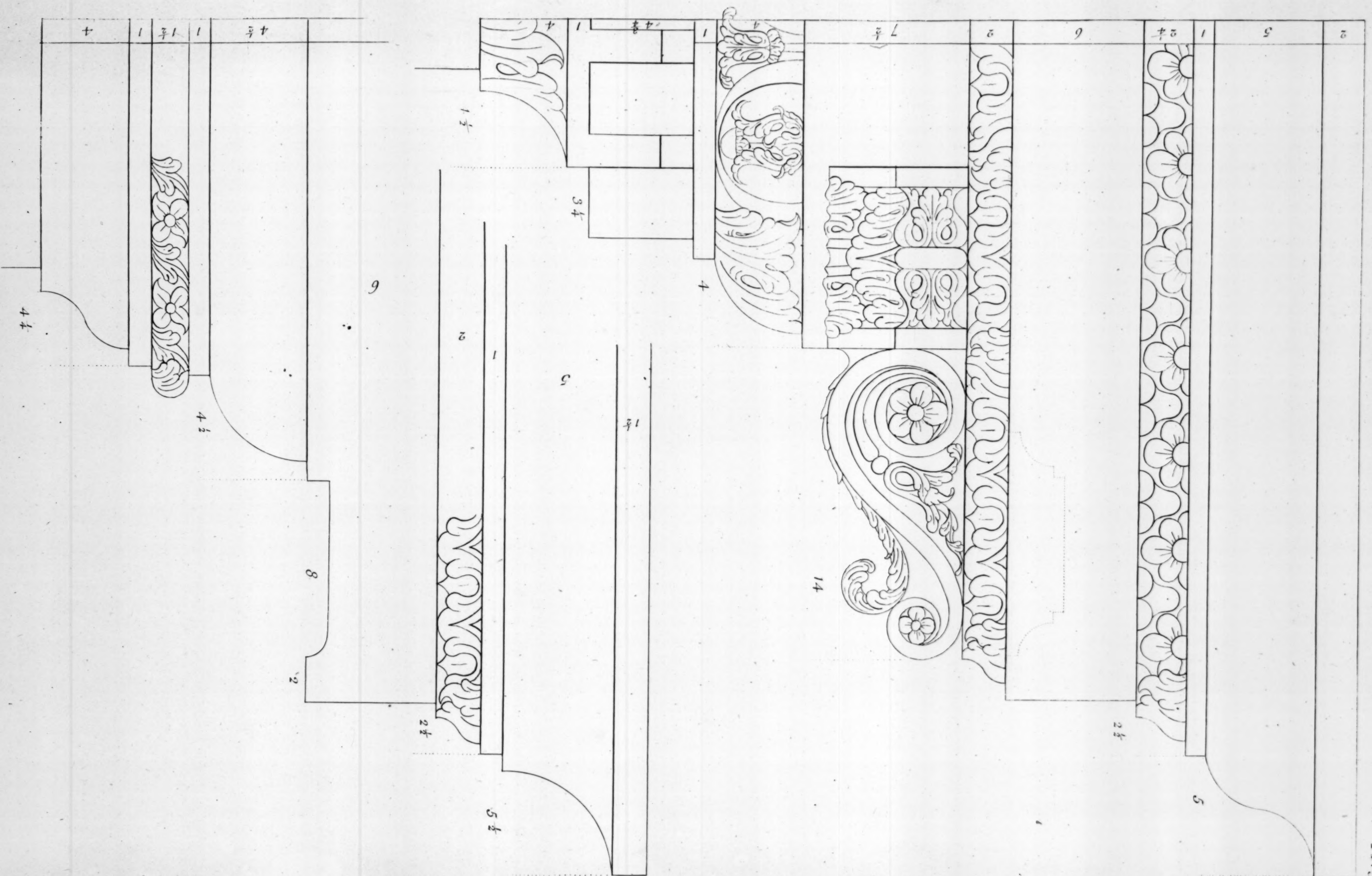
W. Swanwick's, published according to Act Nov^r 14th 1757. W. Swanwick.





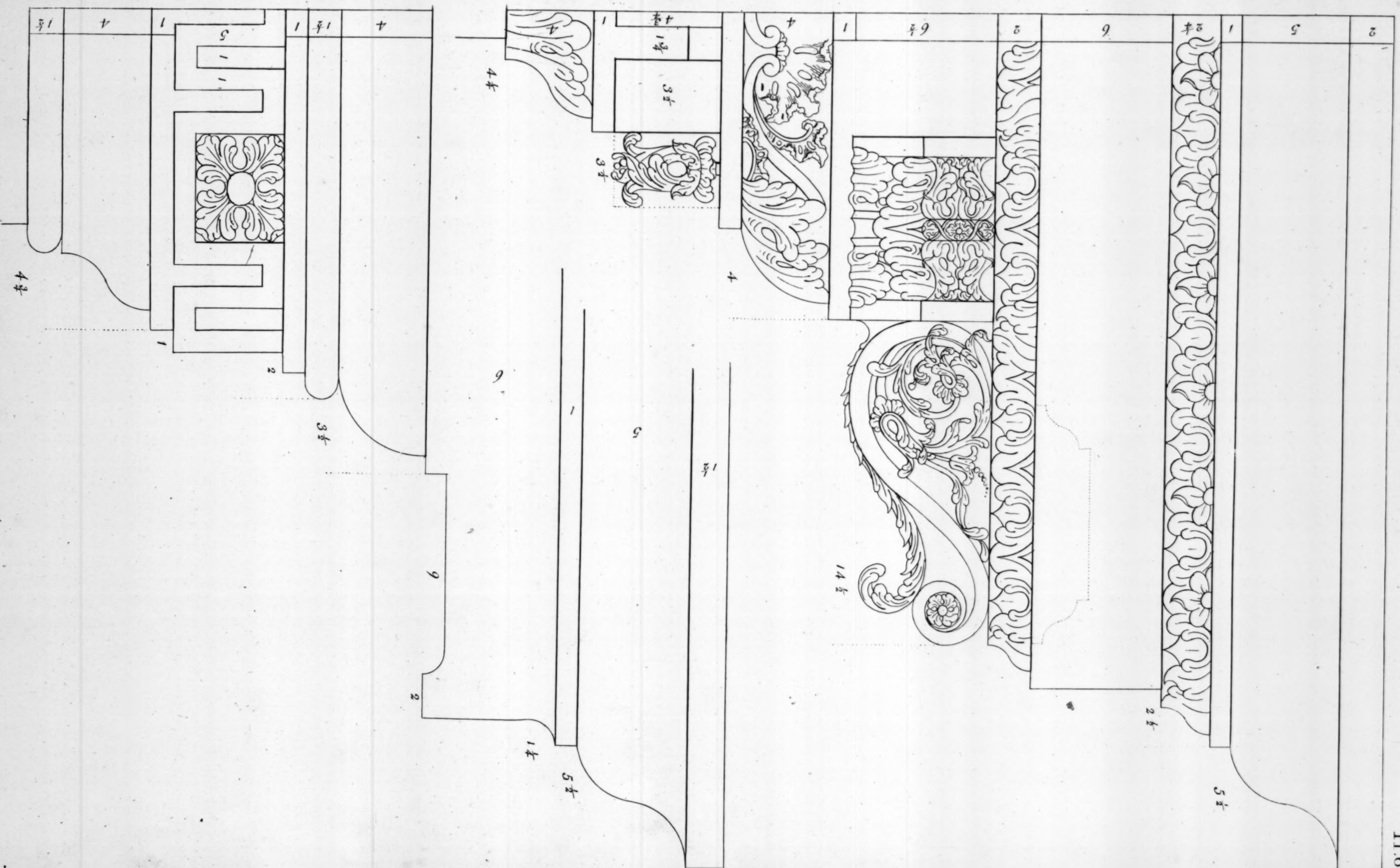
Pl. 58. Architectural drawings according to the 'Vest' 14, 17, 57. Architectural drawings.





W. H. W. • Arch. Gesellschaft according to the Nov. 14 1757. • At Darmstadt





Ab. Swan's work published according to Act Nov. 14th 1757. Ab. Swan's work.

